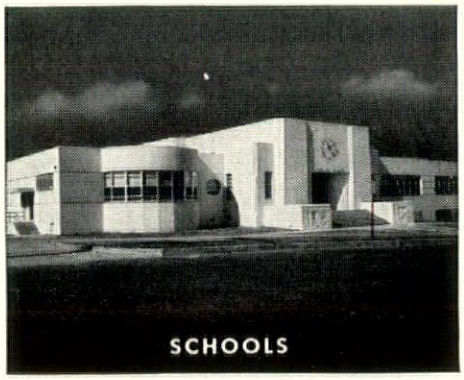
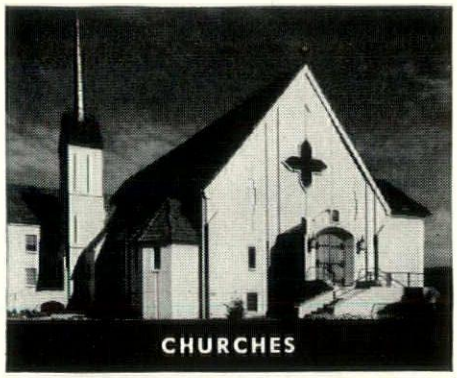
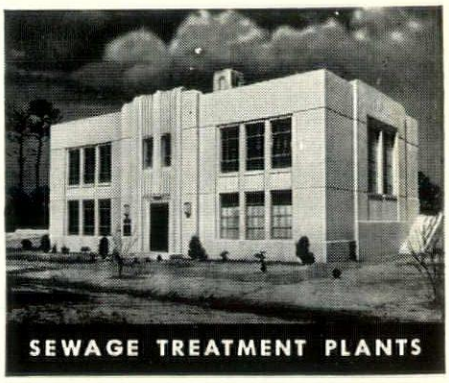
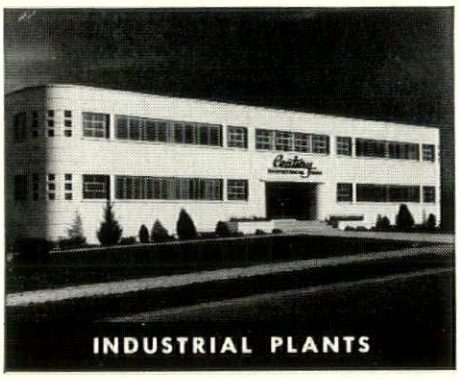
EMPIRE STATE ARCHITECT

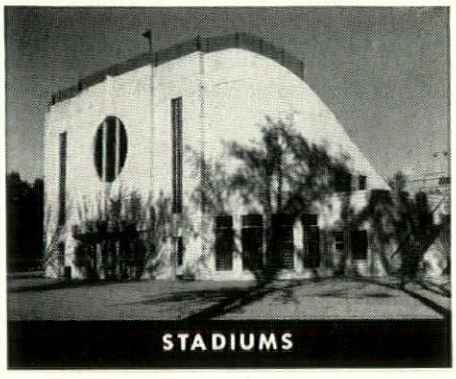
JANUARY — FEBRUARY
1953
VOLUME XIII — NUMBER 1

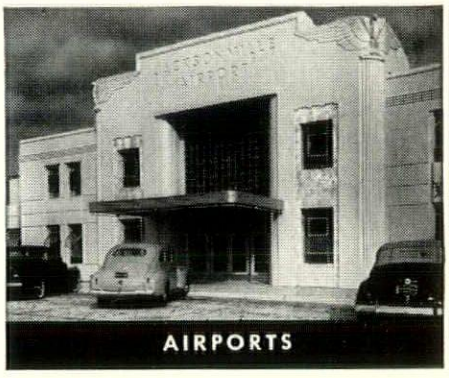


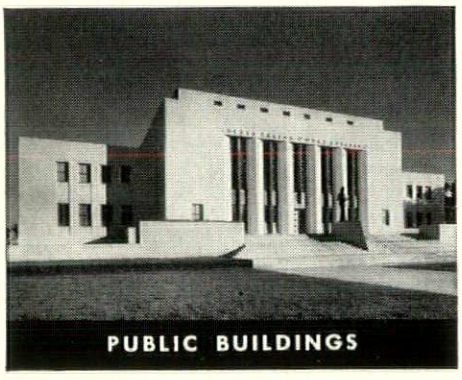


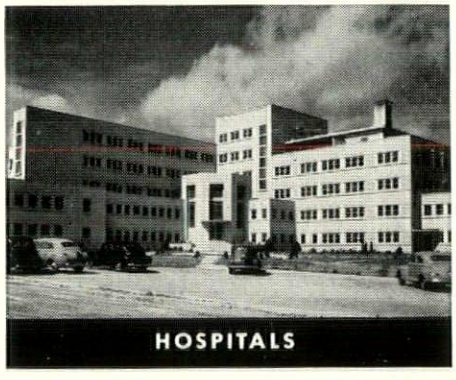


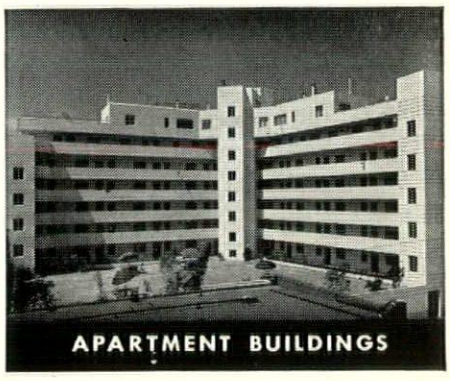












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ideal for structures of any style or size or purpose

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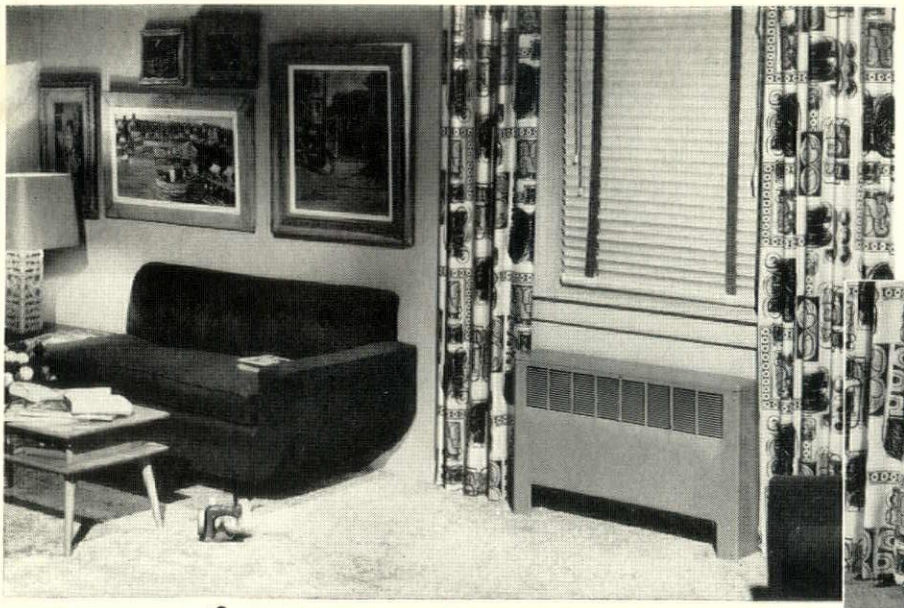
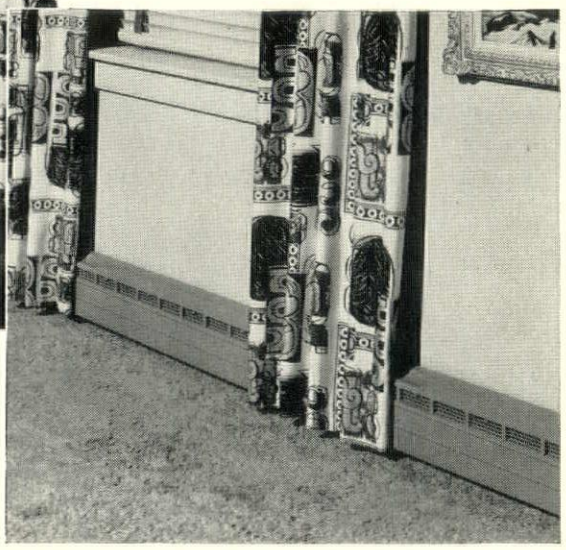


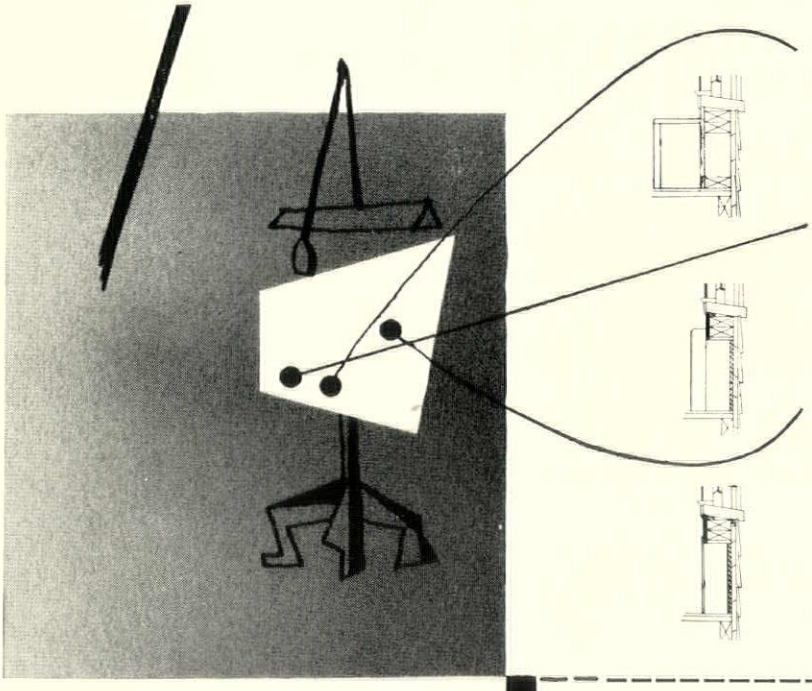
Left: Showing how Fedders Convector-Radiator conforms to modern decor of smart living room.

Below: Arrangement of furniture, draperies and wall-to-wall carpeting presents no problem when Fedders non-streak Baseboard Radiators are specified.



Why ARCHITECTS SPECIFY

FEDDERS CONVECTOR-RADIATORS

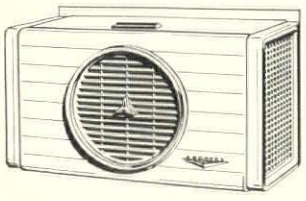


beauty . . . begins on the drafting board and ends up in the home. Fedders Convector and Baseboard Radiators are being written into the specifications of modern homes because of their efficiency and smart decor.

economy . . . The profession and the trade are discovering that they no longer think of steam or hot water heat as expensive. Fedders radiation combines uniform floor-to-ceiling comfort, compact size, and easy installation.

standard specifications . . . They are made in a wide range of sizes and types and can be used in combination to provide a well balanced system.

Fedders catalogs are working tools for men who design and install heating systems. Information is complete and accurate. Write for your copies.



For cool, cool comfort specify Fedders Room Air Conditioners.

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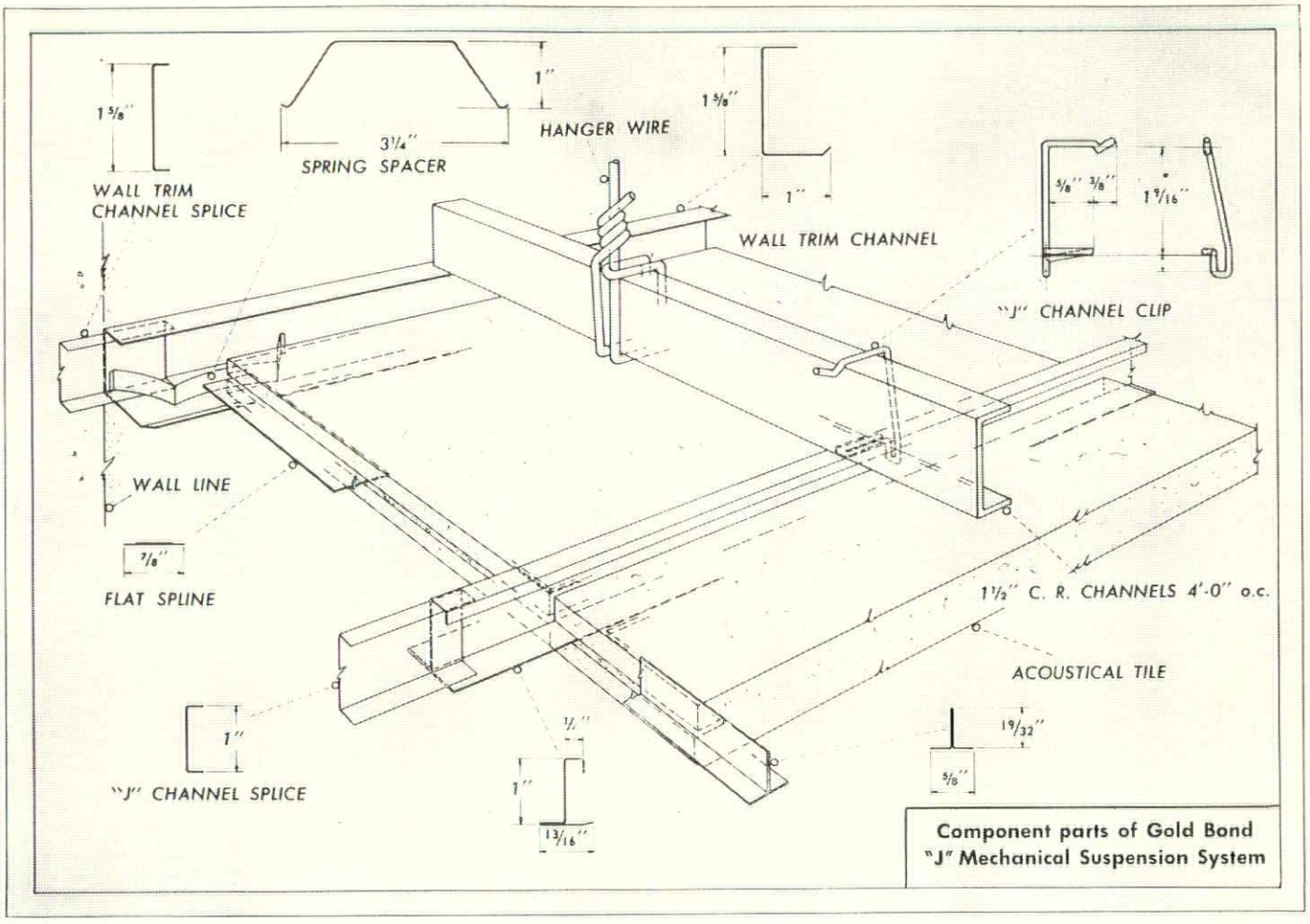

Gold Bond's new system for mechanically suspending acoustical ceilings makes jobs easier and faster: it accommodates any acoustical tile under most circumstances; and it permits economical maintenance.

Gold Bond's "J" System gives you these money-saving advantages:

1. Only three basic parts make up the system.
2. Builds complete ceilings.
3. Gives lowest per square foot cost.
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Besides construction advantages, you and your client receive additional benefits from the "J" System. It is covered by National Gypsum Company's policy of undivided responsibility...Gold Bond supplies the system, gypsum wallboard and acoustical materials, and qualified Gold Bond Acoustical Applicators install the complete ceiling.

Before you specify any mechanical suspension system, write our Architectural Department for complete information and a set of drawings which show details of Gold Bond's new "J" Mechanical Suspension System.

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Lath, Plaster, Lime, Sheathing, Gypsum Roof Decks, Wall Paint, Textures, Rock Wool Insulation, Metal Lath, Sound Control Products, Fireproof Wallboards, and Decorative Insulation Boards.

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Hope's Steel Windows with "Biltin" Sub-Frames solve many problems in both design and detail in church fenestration. They offer the most satisfactory provision for the use of leaded art glass, with or without protective exterior glazing. Their layout variety provides the widest choice in sizes and design of panes and glass areas, and the most convenience in arrangement of ventilators. Their trustworthy quality assures freedom from operation and maintenance difficulty for many, many years. Each of Hope's offices offers engineering services in connection with church windows. Write for booklet 128A.

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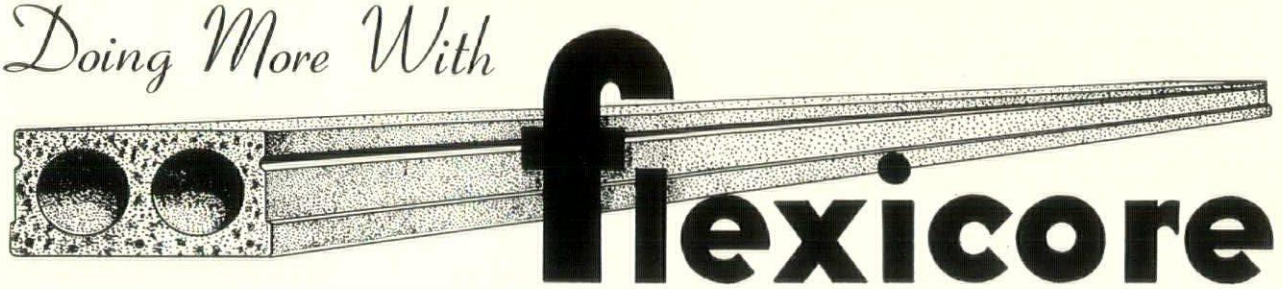


flexicore

New Solution For Heating High-Ceilinged Auditoriums

FLEXICORE precast concrete slabs hold the answer to the problem of heating high-ceilinged auditoriums in churches or other buildings *with little or no drafts* and at *low cost.*

This is borne out in St. John the Baptist Roman Catholic Church in the Town of Tonawanda, N. Y., where warm air radiant panel heating, through the use of FLEXICORE, has proved economical and efficient in two winters' use.

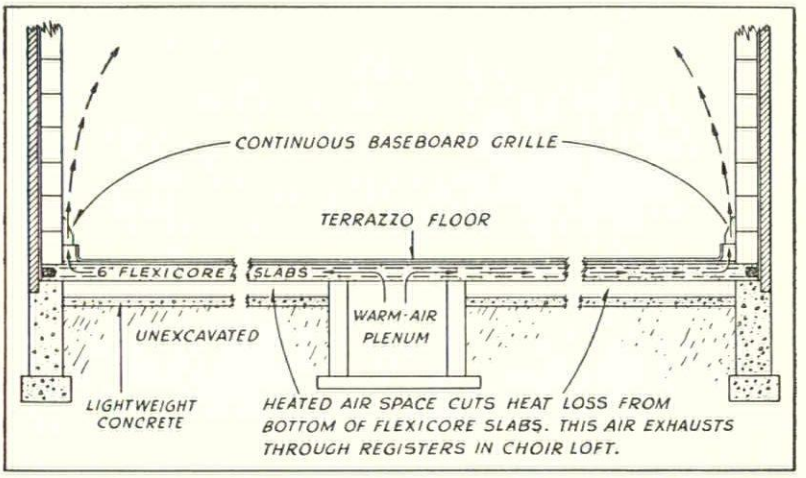
The 9,301 square foot auditorium in this church is heated by a combination of panel heat and circulating warm air, without high velocity blowers creating uncomfortable drafts. The church is one of the largest buildings in the United States to use warm air radiant panel heating.

The warm air passes through the hollow cores of FLEXICORE slabs, thus providing a floor heating panel, and then enters the auditorium at baseboard grilles. The grilles are chrome-plated and adjustable. They blanket cold outside walls and window areas with warm air, and the worshippers are surrounded by a blanket of warm air.

Cold air returns are located near the floor in each of two transepts. The warm floor buoys up the circulating air and prevents drafts at the floor level.

The exposed underside of FLEXICORE slabs also provide a neat ceiling finish when painted for meeting rooms in the church's partial basement.

The FLEXICORE warm air radiant panel heating system may be used in buildings with or without basements. It is engineered to do the heating job most efficiently, providing the maximum in comfort at about one-half the cost of other installations.



This schematic drawing shows how the FLEXICORE warm air radiant panel heating system was designed for St. John the Baptist Roman Catholic Church, Town of Tonawanda, N. Y. The cross-section of the auditorium floor shows how warm air passes through the hollow cores of FLEXICORE slabs, thus providing a floor heating panel, and then enters the auditorium at a baseboard grille. FLEXICORE slabs for the project were manufactured and installed by Anchor Concrete Products, Inc., Buffalo, N. Y. Architect: Albert A. Rumschik, Buffalo, N. Y. Contractor: Fink Construction Co., Buffalo, N. Y.

Warm air radiant panel heating is "the best in the world," according to the Rev. Charles A. Klauder, pastor of the historic parish. "This type system should be considered by anyone contemplating the same type building," he said. "It is very, very satisfactory and very efficient."

FLEXICORE long-span slabs come in inch variations of length up to 22' 6".

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Celocrete, Cinder and Concrete Blocks.
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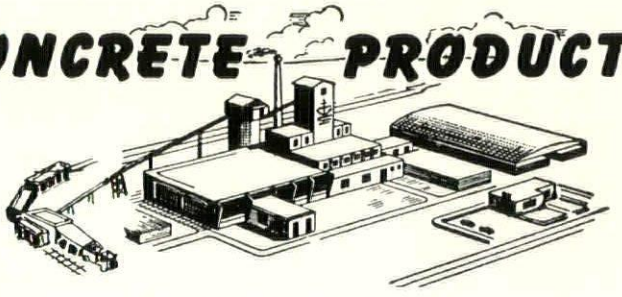

A·C·P

Empire State Architect

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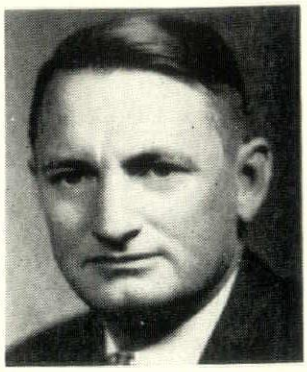


Donald Q. Faragher

Donald Q. Faragher, President of the New York State Association of Architects has been awarded the Lillian Fairchild Award for 1952 in recognition of his design for the housing project, Hanover Houses, located in Rochester, New York.

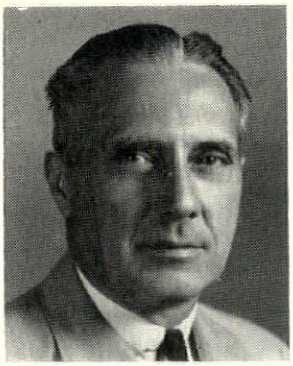
The Award was established in 1924 by Prof. Herman LeRoy Fairchild, University of Rochester, Geologist, in memory of his artist daughter. It is designed to reward a resident of Rochester or immediate vicinity who has produced within the previous year the most meritorious and praiseworthy creation of art, poetry, or literature of the imagination.

Mr. Faragher was selected for the award by a committee comprising Prof. Wilbur K. Dunkel, acting chairman of the U. of R. English Department, Mrs. Gertrude Herdle Moore, director of the Memorial Art Gallery, and James M. Spinning, Superintendent of public schools.

The Citation accompanying the award states:

> In presenting to you the Lillian D. Fairchild Award for the creative spirit manifest in your design, construction and decorative treatment of Hanover Houses, the Committee of Award has recognized the transcendency of your imagination over standard patterns and economic limits in this social project.

NEW CHAIRMAN ELECTED



James Wm. Kideney

At the annual meeting of the Board of Examiners, James W. Kideney of Buffalo was elected Chairman for the ensuing year. His term as a board member expires in 1954.

Other changes in the board are as follows: William Potter of New York City was elected to replace Harold T. Brinkerhoff, who is now Executive-Secretary for the board; Harry A. King of Syracuse was appointed to replace W. Beardsley who died earlier this year.

Other members of the board are Ralph Winslow, Head of the Department of Architecture at Rensselaer Polytechnic Institute, Troy, New York; Lester D. Tichy, Architect, from New York City; Donald Q. Faragher, Architect from Rochester and also president of the New York State Association of Architects; and Robert Hutchins, Architect from the firm of Moore and Hutchins, New York City.

ON THE COVER

St. Paul's Evangelical Lutheran Church
Batavia, N. Y.

James & Meadows, Architects

1952 BUILDING AWARDS OF THE QUEENS CHAMBER OF COMMERCE

Eight bronze plaques and five honorable mention scrolls have been awarded by the Queens Chamber of Commerce to winners and runners-up in its 1952 Building Awards for "excellence in design and construction" of new buildings erected in Queens during the past year.

Simeon Heller, Flushing architect and chairman of the Building Awards Committee, presented the awards during ceremonies at the Chamber's 40th Annual Dinner on Tuesday, December 2nd, at the Hotel Commodore in Manhattan.

Bronze plaques were awarded to owners of outstanding buildings selected in industrial, commercial, banks, religious buildings, apartment groups, apartment houses, public buildings and rehabilitations classifications. No awards were made in categories of apartments with stores, residences costing $15,000 or under, and residences costing over $15,000.

Honorable mention scrolls went to owners of one building in industrial, two bank buildings, one in public buildings, and one in rehabilitations. Architects and builders of each of the winning buildings and the runners-up received certificates of commendation.

Inaugurated by the Queens Chamber of Commerce in 1926, the Annual Building Awards contest is not confined to Chamber members. Any building erected in Queens during the period from November 1, 1951, to October 24, 1952, was eligible for consideration by the judges.

Selections for the 1952 Building Awards were made by Mr. Heller and his committee of judges consisting of Benjamin Braunstein of Jamaica; Alfred H. Eccles, Oswald Fischer, Raymond Irrera and Guerino Salerni of Long Island City, all of whom are architects; William L. Savacool, Elmhurst civil engineer and chairman of the Chamber's Borough Planning Committee; Alfred N. Warwick, Long Island City contractor and chairman of the Chamber's Aviation Committee; and A. Edward MacDougall of Jackson Heights, realtor and banker, Queens Chamber vice-president.

Honorary judges for the Building Awards Contest were:

Julius Eckmann, president of the New York Society of Architects; Hugh Ferriss, president of New York Chapter of American Institute of Architects; Myers E. Baker, president of Long Island Real Estate Board, Inc.; C. George Dandrow, president of New York Building Congress, Inc.; and Daniel Perry, president of Long Island Chapter of American Institute of Architects.

The Building Awards judges considered: excellence of design and construction of building entries; whether the exterior expressed the uses of the building; suitability of the structure to its surroundings; and whether there had been a correct and appropriate use of materials.

Entries were divided into eleven classifications, but the judges did not recommend awards or honorable mention scrolls in three of the categories. The eleven classes included:

1. Industrial (factories and warehouses); 2. Commercial (stores, restaurants, show rooms, sales and service, gas stations, office buildings and theatres); 3. Banks; 4. Religious Buildings; 5. Apartment Groups; 6. Apartment Houses; 7. Apartments (with stores); 8. Residences (costing $15,000 or under); 9. Residences (costing over $15,000); 10. Public Buildings (all buildings other than industrial, commercial, or residential); 11. Rehabilitations;

Building Awards are as follows:

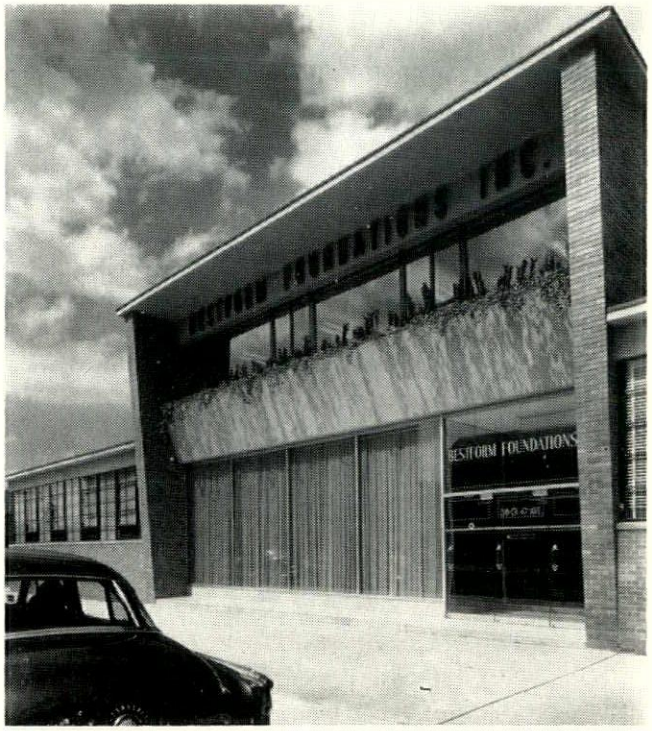
INDUSTRIAL—Bronze Plaque

Owner: B. F. Associates, 38-01 47th Avenue, Long Island City, New York.
Building Completed—1952
Architects: Rahman & Astor, 25 West 45th Street, New York, New York.
Irene von Horvath, 1 Westcott Road, Princeton, N. J.

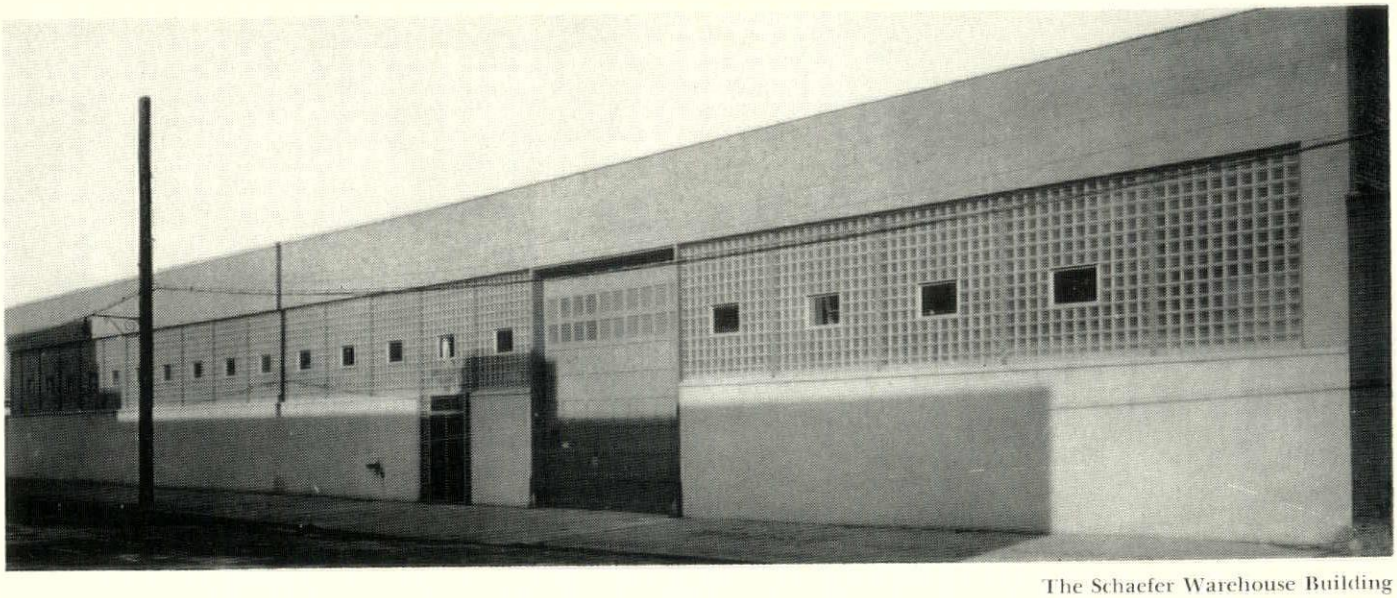
Although erected in an industrial zone, the Bestform Foundations, Inc., building at 38-01 47th Avenue, Long Island City, is adjacent to a residential area. To integrate the new plant into such surroundings, its architects emphasized correct exterior design in addition to modern manufacturing requirements.

Because of its one-story with penthouse construction and the two-storied glass main entrance—broken by a landscaped terrace and colored face brick—the entire structure takes on the appearance of a modern school rather than an industrial plant.

The well-designed interior provides—on the lower main floor—for high efficiency and the smoothest flow



The Bestform Foundations, Inc. new building represents the Architect's endeavor to emphasize correct exterior design in addition to meeting the modern requirements of manufacturing.



The Schaefer Warehouse Building

of production possible, with maximum comfort and convenience of employees. The second floor penthouse shelters general and executive offices. Here again, well-lighted and air-conditioned comfort is the motif.

INDUSTRIAL—Honorable Mention

Owner: Fisher Investment Company, 5-26 46th Avenue, Long Island City, N. Y.
Building Completed—1952
Architect: Louis H. Pfohl, 5-25 46th Avenue, Long Island City, N. Y.

Constructed as a warehouse and distribution center, the Schaefer Warehouse building at 5-25 46th Avenue, Long Island City, fronts on two streets with a third side extending along the 11th Street waterway basin. All window openings are 8 feet above ground, the roof construction is Porete precast composite slab incorporating insulation material. The building's floor is 2 feet below street level.

By placing an outer row of columns inside an existing brick fence and cantilevering the roof construction, the architect plotted the hanging of a continuous glass block enclosure around three sides of the structure. This permitted the use of the brick fence as an enclosure wall without adding any additional weight.

Utilizing a three-story concrete and steel building which was in the centre of the Schaefer lot, the architect designed the new one-story portion to be built completely around the old building. Since the new one-story portion is 19′ 6″ in height, it converts the second story of the old building into a mezzanine floor. The top floor, which projects above the roof of the new part, is used for offices.

COMMERCIAL—Bronze Plaque

Owner: Leo F. Kearns Funeral Home, 103-33 Lefferts Boulevard, Richmond Hill, N. Y.
Building Completed—1951
Architect: A. F. Meissner, 90-50 Parsons Boulevard, Jamaica 32, N. Y.

The ranch-type exterior is designed in a rich modern trend with construction of Briar Hill sandstone, Roman brick, Limestone trim, pierced panels, spacious tiled portico. Rustic fencing and extensive landscaping surround the parking field and the red brick drive around the entire structure. There are front and side entrances.

On the first floor are various-sized reposing rooms with adjacent family rooms, wholly decorated and furnished as a private home with private lavatory and telephone for each unit. An attractive foyer, office, and consultation area complete the home-type pattern. Included in the basement space are men's and women's lounges, storage, heating and air-conditioning units.

Nine stories in height and of fireproof, reinforced concrete construction, the Park Briar at 110-45 Queens Boulevard, Forest Hills, is considered one of the architectural landmarks of Queens Boulevard. Large individual terraces with glass-panelled railings develop a striking appearance for the 160-apartment structure. Numerous angles of elevation afford maximum light and ventilation.

The Kearns Funeral Home represents a departure from the commonplace. Without eliminating any of the practical and necessary facilities for efficient servicing of the funeral, building emphasis is on the home.

The Metropolitan Industrial Bank on Queens Boulevard at 66th Street, Forest Hills, contrasts sharply with the fortified appearance of most bank buildings.

BANKS—Bronze Plaque

Owner: Metropolitan Industrial Bank, 66th Road & Queens Boulevard, Forest Hills, N. Y.
Building Completed—1952
Architect: Philip Birnbaum, 12 East 48th Street, New York, New York

The Metropolitan Industrial Bank building's open planning invites rather than prohibits, and slender designing creates a monumentality yet remains informal. The contemporary design is carried out in an exterior of imported Swedish granite and stainless steel. The building's modern colonade design consists of Swedish granite and stainless steel inserts. A rotunda-type entrance completes the bank's dignified effect.

Teakwood is employed in the streamlined interior, and indirect lighting emphasizes the modern atmosphere. A 22′ x 25′ mural depicting the growth of Forest Hills dominates the main lobby.

Many innovations in the bank's offices include teakwood roll-top counter desks for eight tellers, working on the principle of old fashioned roll-top desks.

BANKS—Honorable Mention

Owner: Long Island City Savings & Loan Assn., 22-59 31st Street, Long Island City, N. Y.
Building Completed—1952
Architects: Raymond Irrera, 29-28 41st Avenue, Long Island City 1, N. Y.
Vincent D. Luongo, 105 Court Street, Brooklyn, N. Y.

Owner: Long Island City Savings Bank, 97-27 Queens Boulevard, Rego Park, N. Y.
Building Completed—1952
Architects: Halsey, McCormack & Holmer, 286 Fifth Avenue, New York, New York

RELIGIOUS BUILDINGS—Bronze Plaque

Owner: St. Teresa's Parish (see cover), 44th Street & 50th Avenue, Woodside, N. Y.
Building Completed—1952
Architect: William J. Boegel, 12 East 48th Street, New York, N. Y.

Designed in the classic style of Romanesque architecture with an influence of the modern, St. Teresa's R. C. Church at 44th Street & 50th Ave., Woodside, presents an imposing appearance in variegated buff and tan brick facing with limestone trim and warm-colored tile roofing. Simplicity of detail distinguishes the design which emphasizes well-studied form and proportions and integrity of materials.

Walls of the church interior are finished with marble wainscoting, sand-finished plaster and limestone, marble trimmed arches and windows, and treated in selected colors. The first floor plan provides a seating capacity of 800, and the choir gallery seats 75 more. There are six entrances to the church and a bridged connection to the rectory. The basement auditorium accommodates 825.

The altars, predella, pulpit and communion rail are of imported Italian marble with colored inlay and highly decorated with carved panels. Two rose windows high up in the transept walls—whose delicate tracery is emphasized by the chaste indoor simplicity—contribute to the edifice's striking interior architectural effect.

APARTMENT GROUPS—Bronze Plaque

Owner: Joint Queensview Housing Enterprise, Inc., 21-66 33rd Road, Long Island City, N. Y.
Building Completed—1952
Architect: Brown & Guenther, 1860 Broadway, New York 23, N. Y.

APARTMENT HOUSES—Bronze Plaque

Owner: Fisher Brothers, 120-44 Queens Boulevard, Kew Gardens, N. Y.
Building Completed—1952
Architect: Lawrence M. Rothman, 147 East 125th Street, New York, N. Y.

PUBLIC BUILDINGS—Bronze Plaque

Owner: Dept. of Public Works, City of New York, 1800 Municipal Building, New York, N. Y.
Building Completed—1952
Architect: Raymond Irrera, 29-28 41st Avenue, Long Island City, N. Y.

The Queens Village Public Library at 217th Street & 49th Avenue, Queens Village, is of reinforced concrete frame, light face brick exterior walls, limestone copings and sills, granite steps and cheek walls at the entrance. All windows consist of awning type aluminum, with the front entrance doors also of aluminum and limestone trim. Over entrance doors is a sand blasted glass insignia of the Seal of the City of New York.

Interior walls and ceilings are plastered, with book shelving and furniture of white oak. The floors are asphalt-tile, with full height marble wainscoting in the vestibule.

The one-story building—64′ wide by 104′ long—includes a basement story hour room which is separated from the lecture room by modern fold doors containing wainscoting of glazed tile units. The basement floor also embodies book storage and utility space. Combined seating capacity of the various rooms is 125. The first floor comprises adult and juvenile reading rooms, reference room and lobby. Brick piers and wrought iron fences enclose the library plot.

St. Teresa's Church, Woodside, Queens County, N. Y.
William J. Boegel, *Architect*

PUBLIC BUILDINGS—Honorable Mention

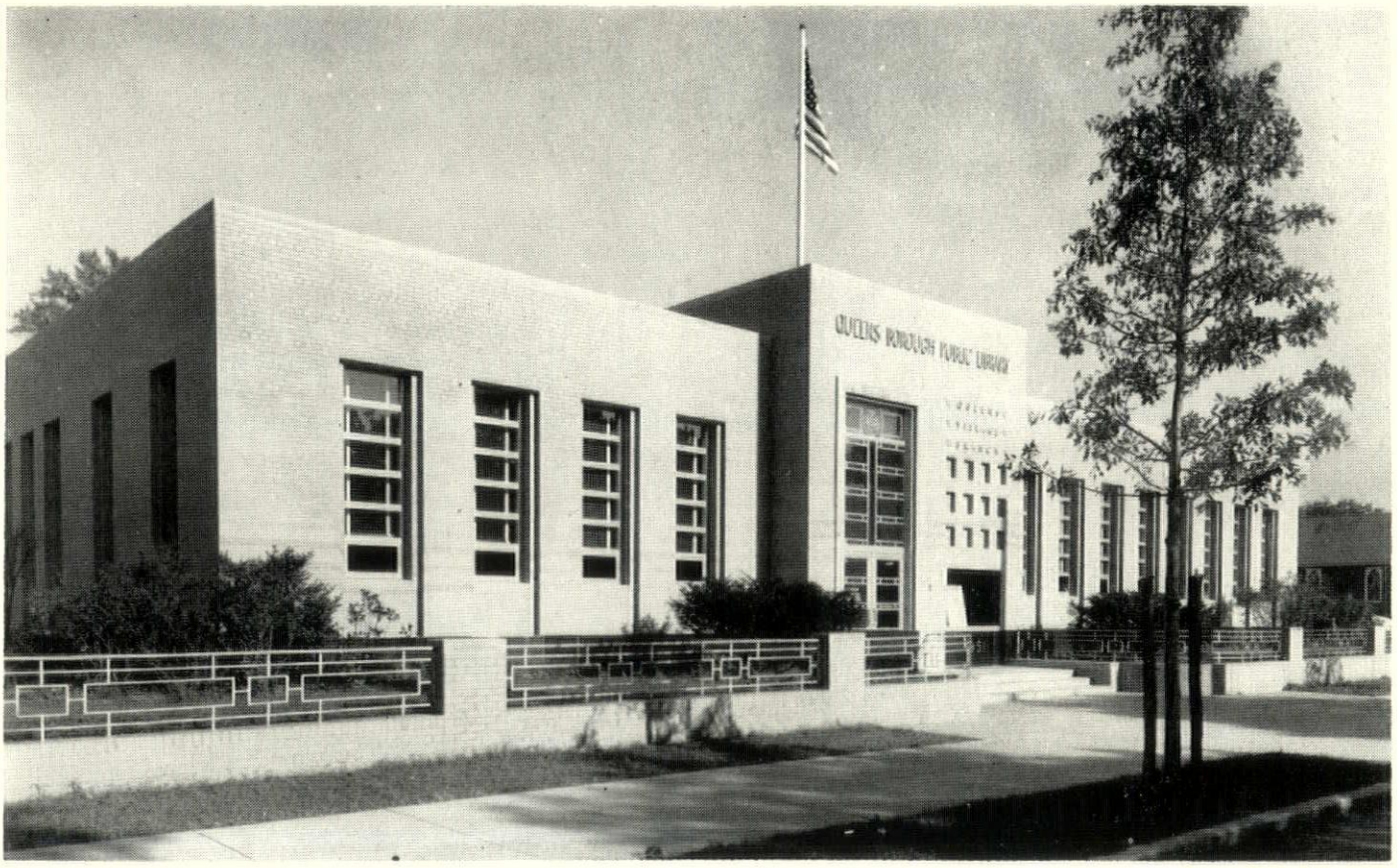
Owner: Consolidated Edison Company of New York Inc., 4 Irving Place, New York 3, New York
Building Completed—1951
Architect: Structural Engineering Bureau of Con. Edison, 4 Irving Place, New York 3, New York

REHABILITATIONS—Bronze Plaque

Owner: Benider Co., 89-31 161st Street, Jamaica, N. Y.
Building Completed—1951
Engineer: Abbot, Kerkt & Co., 10 East 40th Street, New York, N. Y.

REHABILITATIONS—Honorable Mention

Owner: Plastic Center, Inc., 5-26 46th Avenue, Long Island City, N. Y.
Architect: Louis H. Pfohl, 5-26 46th Avenue, Long Island City, N. Y.



The Queens Public Library, Winner of a Bronze Plaque Award.

PROFESSIONAL SOLIDARITY

By Arthur C. Holden, F.A.I.A.

The Challenge

This is the first of a series of articles, written by Mr. Holden, which will deal with the timely subject of "Professional Solidarity."

Arthur C. Holden

Back in the early nineteen twenties Charles Harris Whitaker, then editor, asked me to write something for the columns of the *Journal* of the A.I.A. He was seeking "contributions from some of the younger men." "But don't be puffed up," he added, "all that you, as an individual architect, represent is an acquired familiarity with the status and techniques of the practice of architecture today. You are part of a body of men trained to serve the public. The body of knowledge you possess as a result of your technical education is not a private, personal acquisition to be exploited solely in your interest as an individual. We are interested in learning what the young men are thinking and how they are planning to use their body of acquired knowledge. We hope that you realize that you younger men are part of the great, long-established profession. Your knowledge and technical capacity will increase with experience, but now as well as later you should school yourself to share this experience with the public and with your brother architects."

As I look back on it, I believe that Whitaker's exortation had a great influence on me; first, it was stimulating to feel that a representative of the Institute wanted a youngster to realize that even the newest architects were a part of the architectural profession as a whole, and second, that I, as one of the juniors, was being given the chance to express myself on how the practice of architecture looked to a beginner.

Perhaps it was Whitaker's tutelage that caused me to apply to the practice of architecture the famous slogan of Dumas' Three Musketeers, "All for one and one for all." At any rate, as a beginner I acquired so much from the assistance of more experienced practitioners that I have tried constantly to stress the value of a profession organized in such a way as to give the maximum possible support to its membership through the sharing of techniques and experiences.

In the ideal, the public should be made to realize that every member of the A.I.A. has the experience of the profession as a whole behind him and that the principal job of the A.I.A. is to make this stored-up experience more accessible to the individual practicing architect.

In many ways the Institute has done and is finding ways to do an increasingly effective job. "Call on the Octagon" is a slogan which confirms the effort of the Institute to prepare and maintain a body of data available to all members who need it, especially the younger men. Our technical research department, library and information service are making vital contributions to the practice of architecture.

Members of the profession, however, need stronger support in their own community, applied in such a way as to strengthen them in the eyes of their clients and fellow-citizens and give the local architect increased ability to deal with the specific problems which he encounters.

II

Specialized Service

Because the Institute and the profession have been slower in working out local contacts than in developing a national organization, much of the influence and service, which should have been developed by and through architects, have been supplied to the public through other channels.

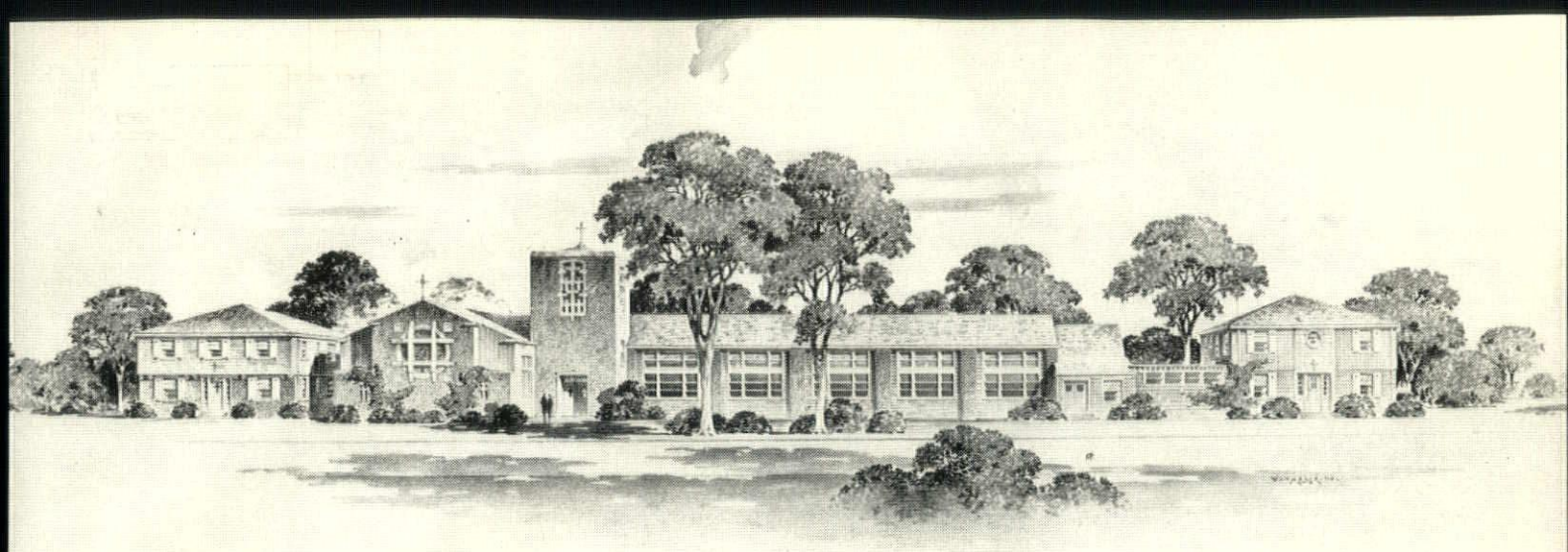
For example, the average man or woman never thinks of turning to an architect for advice unless they feel that they are in very great need of the services of a specialist, and they really mean specialist. So often the first questions to an architect run something like this: "How many private houses have you built? Do you do principally modern houses?" or, "How many hospitals have you designed," or, "Are you a specialist in schools?" or, "What are cubic costs today for one-story factory buildings?"

On their part, architects are divided in their attitude toward specialization. One group insists that all educated architects are thoroughly grounded in the process of analysis and that therefore the well-trained architect is equipped to understand many and varied types of commissions because he knows how to do the research that is required or to get the information needed for the technical solution of any problem presented to him. Another group of architects puts emphasis upon the skill of the architect who concentrates upon a particular specialty and by repeated experience keeps increasing his facility with which he can complete drawings for schools, hospitals, barracks, or any other type of building in which he may have specialized.

There is no question but that both types of architects have much to offer the public. The difficulty is, however, that the average prospective client often has difficulty in identifying the capacity of the architect. The client, who isn't sure of his architect, is apt to welcome a specialist consultant who claims he can show the architect just what is needed. For this reason, too, the majority of clients try to look for an architect who has "done something just like what he wants." The average client, of course, thinks he "knows just what he wants." He thinks he needs the architect merely to put this down on paper in the form of a drawing, and he wants it done as expeditiously as possible.

The average client doesn't realize that before an architect can visualize the finished product for him, that architect must help him weigh and select the factors that are going to influence the design, and that this has to be done before the finished product takes on visual shape.

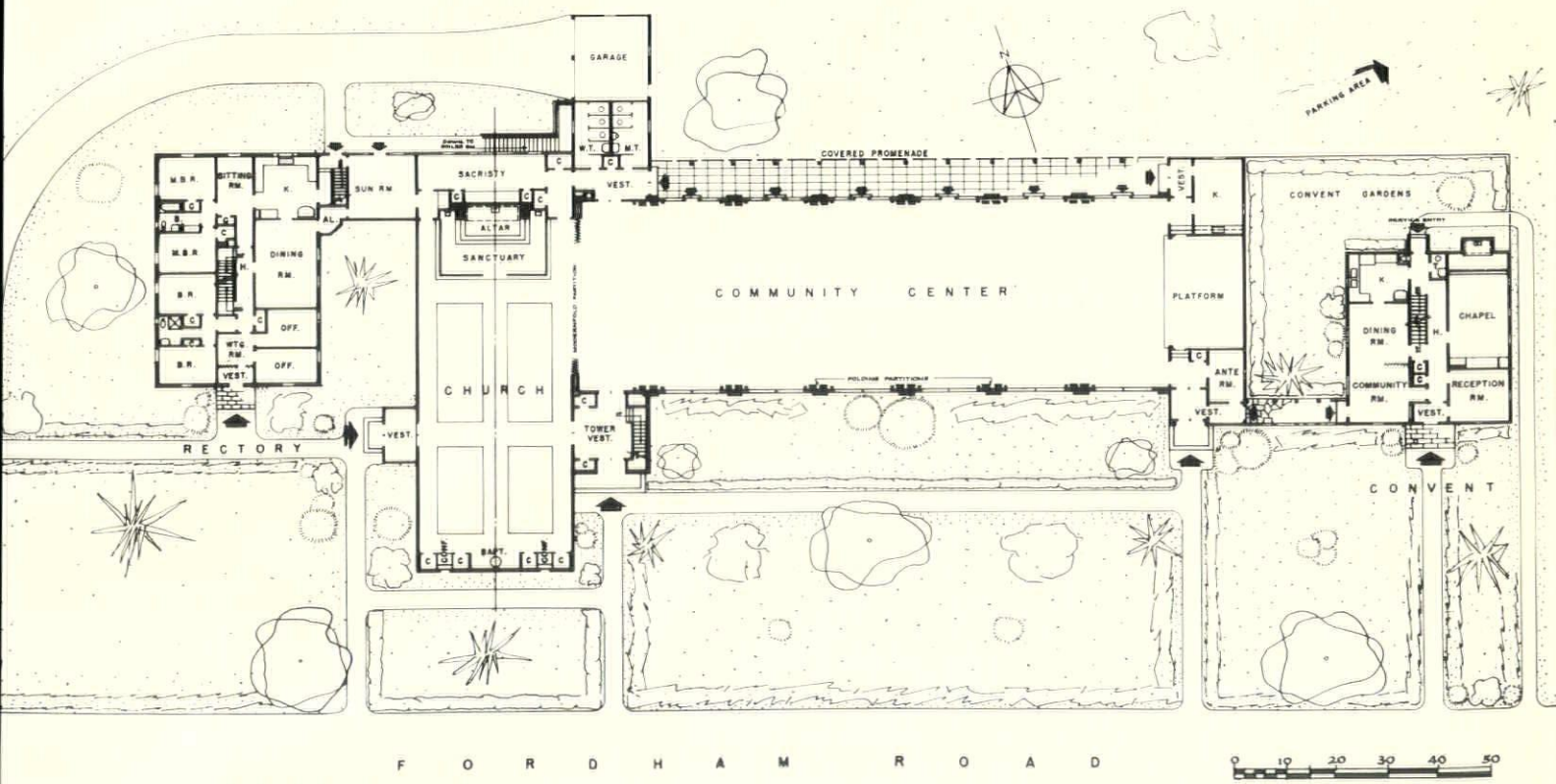
(Continued on Page 22.)

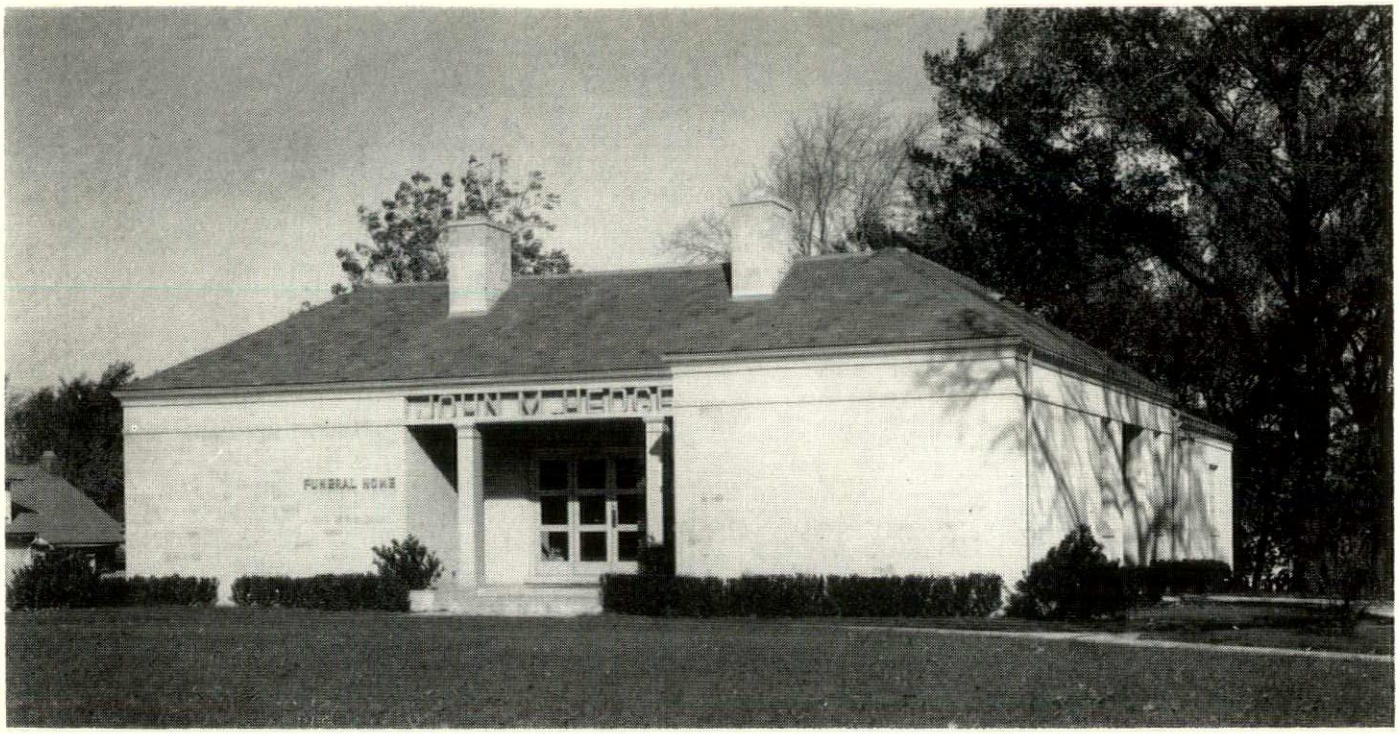


PARISH GROUP-CHURCH OF THE HOLY FAMILY

HICKSVILLE, LONG ISLAND — HENRY V. MURPHY, *Architect*

To keep pace with the great development taking place on Long Island where new communities are unfolding over night, the various Church Denominations are endeavoring to provide for the spiritual and social needs of the communities. Soon to take its place as part of these ecclesiastical groups is the Church and Community Center, Rectory, and Convent of the Holy Family. Less than eight months ago an extensive site was purchased on Fordham Road, in the Village of Hicksville and shortly thereafter ground was broken for the erection of this group. The Church will seat 300 and Community Center 700, which by the opening of Modernfold Doors will become a unit with the Church, achieving a total seating capacity of 1,000. The Community Center will be equipped with a stage, ante rooms, kitchen and wash rooms. A unique feature of the Community Center is its temporary religious class room potentiality achieved by recessed folding partitions. Each class room has its own entrance and exit onto an exterior covered promenade in turn served by a paved roadway leading to a car parking area. Serving as the Main Entrance for both Church and Community Center is the Tower, containing the choir loft with open stone grilles above to allow the sound of chimes to peal forth. The Rectory, planned to accommodate the Pastor and two Assistants, has necessary facilities for private conference and parish administration. The Convent will accommodate eight Sisters and contains Chapel, Community Room and Refectory. The group is constructed of combination brick and frame, and on the exterior where frame is used it has a pattern of horizontal and vertical Redwood, with vertical lines of natural finish complemented by horizontal lines of gray—adding a note of beauty are the roofs blended in harmonious combinations of weathered green.





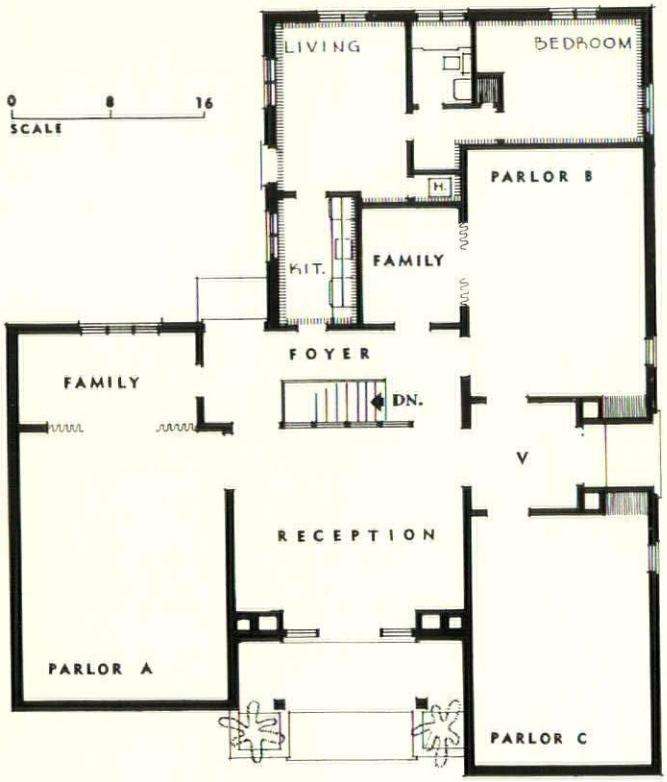
THE JOHN W. HEDGE FUNERAL HOME

By John W. Briggs, *Architect*

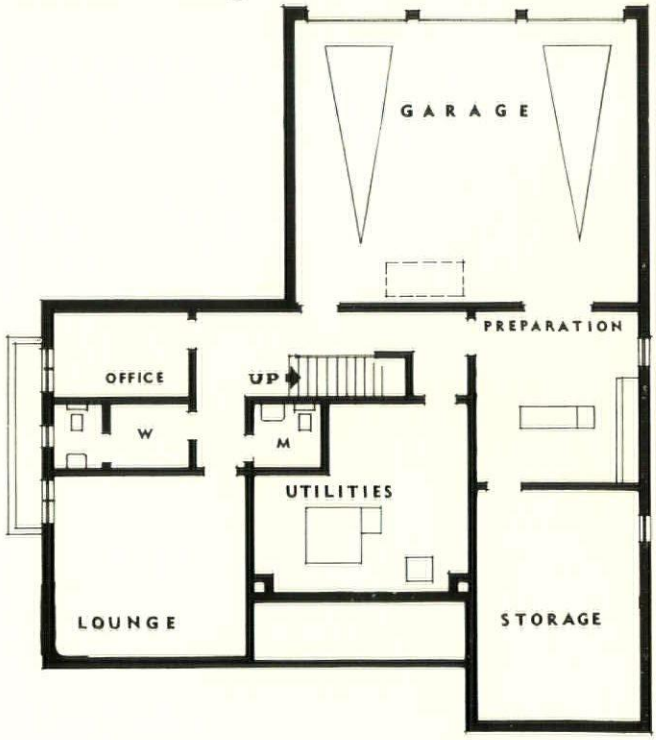
Located on a tree shaded, corner lot in a residential section of Rochester, the John M. Hedge Funeral Home provides all the necessary facilities required of a funeral home, within a simple, light aggregate block residential type building.

The garage is located in the basement, made possible by the natural slope of the lot. Immediately adjacent to the garage are the work rooms, storage and utility rooms. The lavatories, an office and a lounge space is also located in the basement, readily accessible to a centrally located stairway.

On the first floor are three equally sized reposing rooms with adjacent family rooms. The combination of a large reception room and a front and side public entrance lends a great deal of flexibility to the operation of the plan. Living quarters are provided in the rear of the building.



FIRST FLOOR



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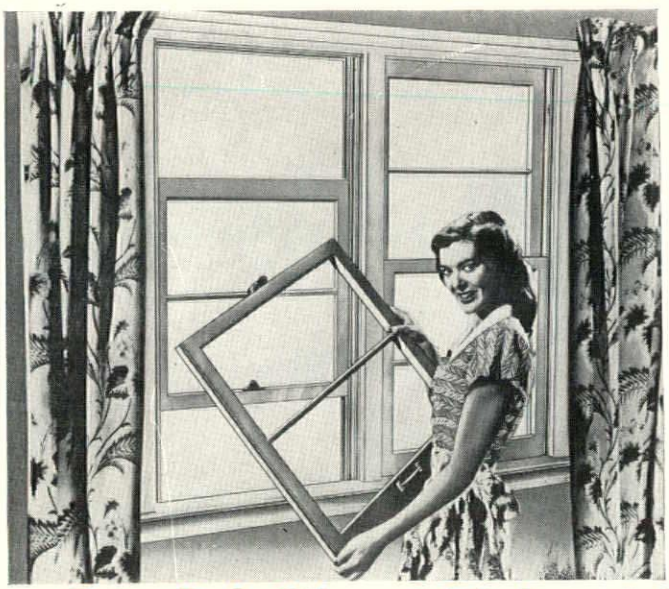

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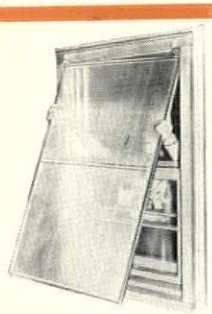

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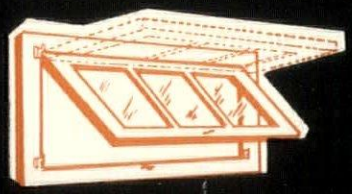
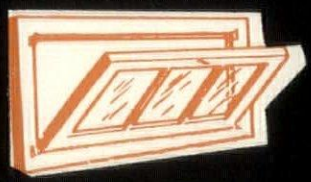


Direct Ventilation



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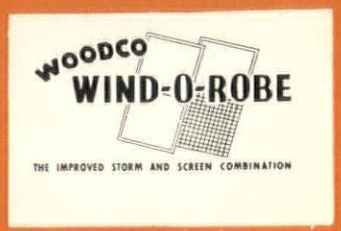

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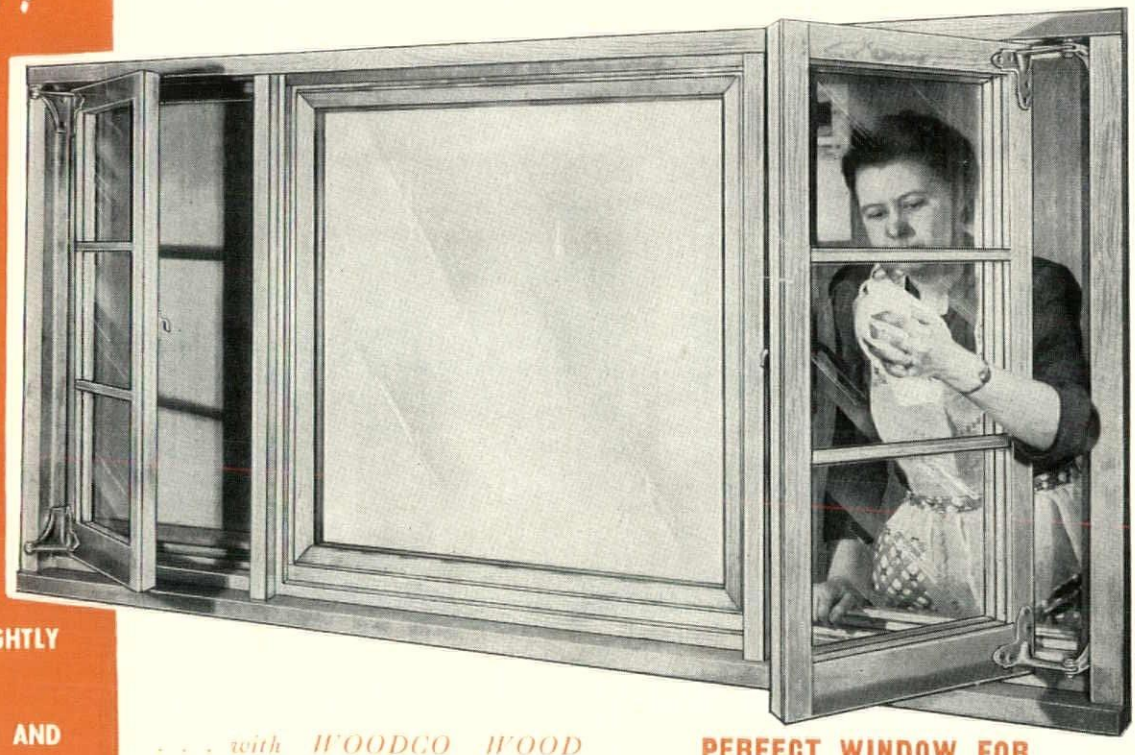

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THAT NECESSARY EVIL – THE ARCHITECTURAL ENGINEER

By Thomas H. McKaig

I was about to start this letter with the statement that since transit-mix concrete came into use, we needn't worry about winter concrete troubles any more,—and then I remembered last winter when (a) on one job, the contractor had to replace most of a floor where he had failed to furnish adequate protection against freezing and (b) on another job, a contractor poured a cantilever canopy slab on a cold day and took the shores out the following day—(you know what happened) and (c) on the third job, a contractor set the forms for a flat slab over a crawl space, on mud sills on frozen ground, then proceeded to put salamanders under the slab whereby he very efficiently thawed the frozen ground, with the expected results to his slab. Nevertheless, in spite of the above, winter concrete is not the job it used to be.

However, this letter is intended to cover an allied subject—winter brickwork. Usually faulty walls from improper winter precautions do not fall down, but often they become sufficiently porous in spots to admit moisture, or else within an unreasonably short time, the wall must be repointed. Some points extracted from the Brick and Tile Engineering Handbook may be useful in avoiding such unpleasantness.

1. Store materials on plank platforms, raised off the ground and covered with tarpaulins or building paper so that removal of ice and snow will not be necessary.

2. Mix mortar in batch mixers if possible. If steel mortar boxes are used instead, see that they are raised about a foot from the ground and kept warm by means of fires or by steam lines.

3. Heat mixing water and sand not to exceed 160°F. Mortar when used shall be at a temperature of between 70° and 120°. Be careful not to scorch the sand. This can be recognized by a reddish cast.

4. *Do not* use admixtures to lower the freezing point.

5. Heat masonry units when the temperature falls below 18°. Brick with absorption rates above .7 ounces per minute should be wet with warm water just before laying—those with lower rates of absorption can be laid dry.

6. Be sure there is no snow or ice on the wall when the work is carried on. If there is, remove it with live steam.

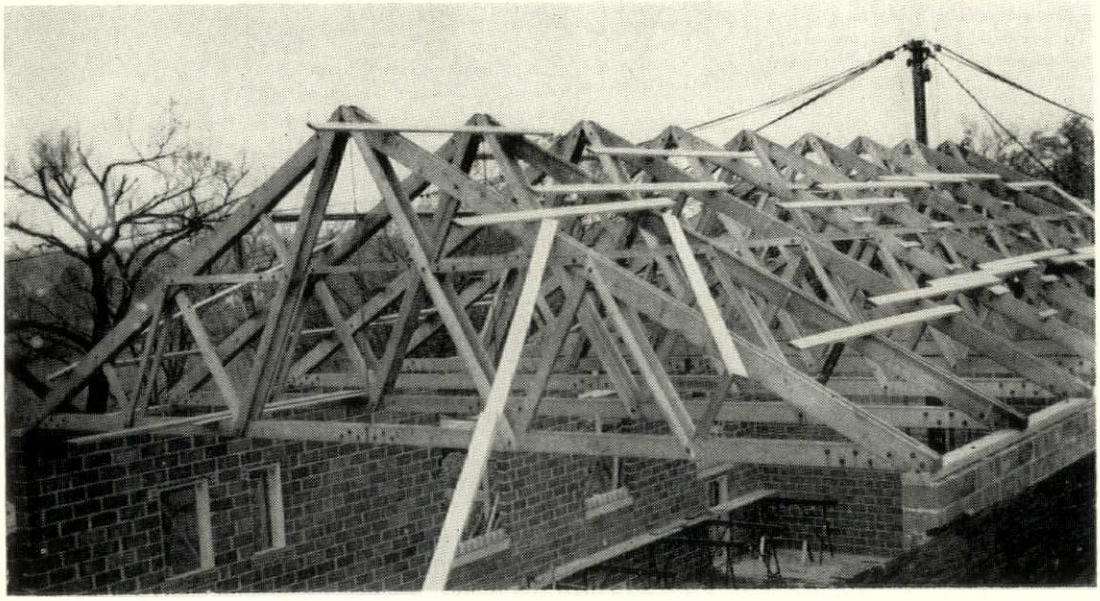
7. Protect the top of the wall until it is set. If the temperature is above 25° and is rising, tarpaulins without additional protection are sufficient.

Incidentally, if I haven't already told you and if I'm not too late, I would like to wish you a happy, prosperous 1953.

ANNOUNCEMENT

Walter S. Stanton, formerly with the Johns-Manville Corp., is now associated with the Cold Cathode Lighting Corp., 42-40 27th St., Long Island City, as their Architectural Representative.

ROOF TRUSSES *By* **CARTWRIGHT & MORRISON, INC.**
HOLCOMB, NEW YORK



Trusses shown were delivered knockdown to William Smith College, Geneva, New York. General Contractor handled the assembly and erection. Fink trusses, span 40′, designed for 8′ spacing. Two inch T&G decking will be applied directly to trusses without use of purlins or rafters.

AUTOMATIC HEAT CONTROL . . . By Malcolm B. Moyer

During the past twenty-five years, heating system controlling has become increasingly automatic. What was formerly regarded as a luxury for the affluent is now looked upon as a minimum necessity by the slender budget crowd. Everyone demands a thermostat.

Today, out-door thermostats have come into general acceptance. They are subjected to the weather which will eventually change interior conditions. When a drop in temperature takes place the heating system is promptly alerted and is more active. These stats operate on half-hour cycles during which they may drive the heating plant for five minutes per period on a mild day, or continuously during zero weather. A time mechanism will start the heat at an early morning hour and shut it off at bed-time. It is low in cost and can handle a single residence or a one hundred unit apartment.

Its limitations are like the single indoor thermostat —it must control a well balanced heating system to avoid that "hard to heat" room. And like the electric clock driven indoor stat, it will get out of hand if the Power Company shuts off the line for repairs during the night. A thirty minute outage will make a bad delay in the morning warm-up.

A refinement of the single out-door stat is the combination which supplements the former with an indoor stat at the end of the line to prolong the heating effect in the colder room.

For a large building like a school no better system has been devised than the pneumatic system. Each room has its own thermostat and each radiator or convector is under its control. Where a duct and blower system is used, a combination control of the intake heating coil and the convectors may operate in sequence to reduce the heating effect in three steps.

The thermostat companies have recently brought out a system of controlling air intake dampers by the use of a solenoid switch which operates when the fan motor is running and passes air to the damper to open it, but shuts off the damper when the fan is stopped. For years, the control of remote dampers has been successfully done with compressed air motors regulated from a central switch board. The added value of the pressure electric switch is debatable.

Difficulties often arise when an over-enterprising oil burner installer insists upon controlling his oil burner with an electric thermostat. He is apt to place this in an inside corridor. When the corridor is warm the thermostat shuts off the oil burner. Without steam the pneumatic system is useless. In one school the Superintendent, a Ph. D., cannot understand why some of the rooms in his new addition will not heat when the thermostat in the corridor has shut off the oil burner.

Temperature Control representatives are inclined to take command of a design and embellish it with superfluous gadgets. Oil burner "Experts," who have the backing of their "District Engineers," can be equally trying to the Engineer who is designing the heating system. When the designer of the system is sufficiently versed in the temperature control equipment currently on the market, he can select what is essential without inviting outside men to write his specifications, and by the same token be assured that when he gets what he has specified, the owner will have obtained an automatic temperature control system without an excessive investment.

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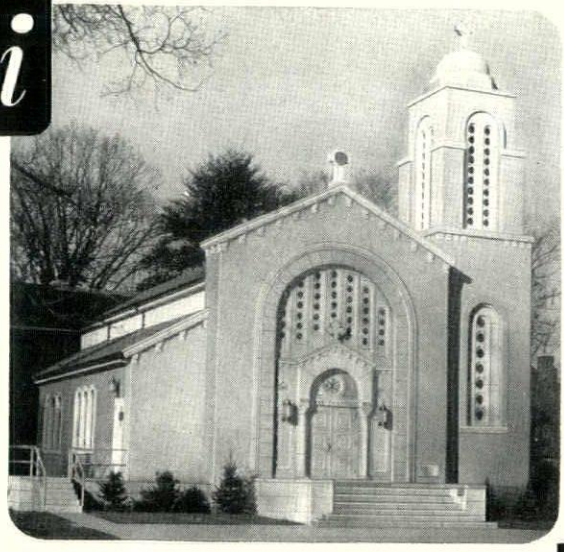
St. George Greek Orthodox Church, New Britain, Conn.
Architect: Christopher P. Kantianis, Springfield, Mass.
Contractor: B. Stein Building Co., New Britain, Conn.



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LA CIUDAD UNIVERSITARIA

By George Dick Smith

(Mr. Smith was a member of the American Delegation to the Eighth Pan American Congress of Architects held in Mexico City, this past October. For those of you who were intrigued with the pictorial presentation of the University found in the September issue of ARCHITECTURAL FORUM, we present a first hand account as told by George Dick Smith.)

George Dick Smith

The amazing thing about this project is that so many Architects were involved in the conception of it, and that it still retains a character that ties the whole together—this is true from the Olympic stadium with Riveras bas relief mosaics to the Medical School at the extreme opposite end of the composition and from the Library to the Sports area. The new Mexico has departed completely from the old yet somehow here there is a tie. To fully appreciate the completely workable college campus one must see it in the flesh—color and space play such an important part. Access roads and spaces for parking circle the scholastic area, the sports area and the Olympic stadium. The lack of vehicles on the campus proper gives one a feeling of serenity lacking in most American Campuses—here one can relax and feel at ease.

Tremendous murals—painted and mosaiced (tile and stone)—sculpture (Promethius being outstanding) bas reliefs and trees with trunks which must have been selected for their sculptural quality and color tie in harmoniously with the Architecture. Sometimes it seems, however, that areas were created solely to provide space for a mural i.e. the projecting 2 story board room (on the north side of the Rectoria about 4 stories up). This looks a bit awkward and forced but the mural ties it into the building nicely.

The color, texture, and selection and placing of materials is masterly from the millions of paving stone to the sculptured lava stone and tooled reinforced concrete (with reinforcing exposed in many areas).

Structural systems seem to have been used in some places capriciously and for esthetic effect rather than necessity i.e. the reinforced concrete banded vaulted roof over the Auditorium and the Science school and the many domed roof over the Engineering Hall with glass panels.

One can criticize many details of designs and workmanship (the latter being very bad) but here is one of the greatest cooperatively conceived Architectural masterpieces of our time. I am still amazed by it and like it better every time I look at the many colored transparencies I was fortunate enough to take.

I have shown some 200 of my transparencies before the Buffalo-Western New York Chapter of A.I.A. at the November meeting and from the comments and questions know that they were very impressed with the campus.

A point of interest is the School of Architecture—made up of one large building containing academic class rooms, auditorium, large exhibit room, library, etc., and 8 small 2 story brick buildings all alike containing on each floor a large drafting room for 50 students, a class room, a sort of laboratory-storage room, professor's office and toilet facilities. In these

(Continued on Page 21.)

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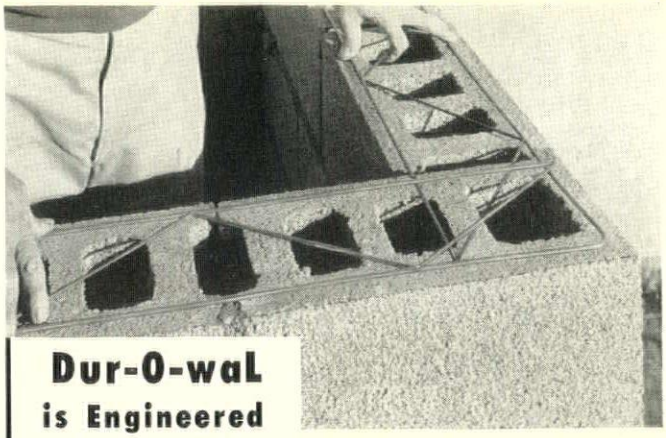

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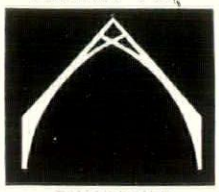
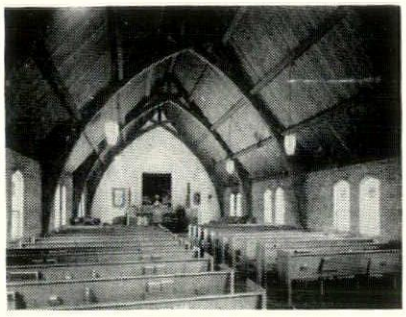


CHURCHES



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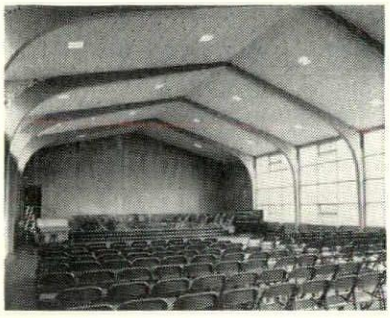

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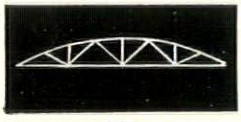

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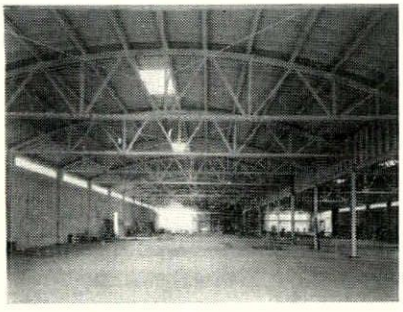

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Simeon Heller

Robert T. Norment of Douglaston, president of the Queens Chamber of Commerce, has announced the election of Simeon Heller, Flushing architect and chairman of the Chamber's Transit Committee, to the Board of Directors.

Mr. Heller, who is chairman of the Chamber's Building Awards Committee, will serve as a member of the Board until 1954.

A former president of the Queens Society of Architects, Queens Chapter of the American Institute of Architects, and NYU Alumni Association of the College of Architecture, Mr. Heller once headed the Flushing Chamber of Commerce and is presently a director of that organization.

MARBLE

Pays for Itself in 9.5 Years, then Shows Continuing Profit for Building Owners Through Low Maintenance Costs

In a dramatic challenge to those members of the building industry who feel that marble is expensive, the Marble Institute of America has assembled facts and figures which prove that marble is actually an economy when installed in commercial buildings, because of its startlingly low upkeep costs. With the publication of a new brochure, "Marble Costs Less, Wears Better, Lasts Longer," the Marble Institute of America is beginning an educational campaign among architects, builders and building management concerns which aims at capturing the remodeling and renovating market as well as increasing the use of marble in new construction, with special emphasis upon wainscoting.

The brochure, to demonstrate the value of marble in remodeling and renovating buildings, makes a study of the Bartholomew Building in New York City, where, when the owners decided to make various capital improvements, one of the first steps was the installation of improved lighting and a marble wainscot 5'4" high in the corridors of the twenty-floor building. This project has been carried out one floor at a time, in the twenty-one year old building, and ten floors have now been completed. The brochure also cites the history of the Grand Central Terminal Building.

Many other instances and histories of the use of marble in commercial buildings are cited in the brochure, which also points out that in addition to showing building profits through maintenance economies, the use of marble wainscoting in a building adds an air of prestige which attracts better tenants, a hidden profit which is almost self evident.

Copies of "Proof that Marble Costs Less" may be obtained free of charge from the Managing Director of the Marble Institute of America, Inc., 108 Forster Avenue, Mt. Vernon, New York. Architects and designers armed with this will find it easier to persuade the building owner who is hesitant about the initial cost of marble to invest in this long range economy.

FEES

The following article from the September 9, 1950 minutes of the meeting of the Board of Directors, first in a series of six, is published herewith in accordance with a directive of the Board of Directors at their meeting on December 13, 1952.

"The matter of fees was discussed and it was the consensus of opinion of the members of the Board that we do not attempt to establish a statewide recommended schedule of fees at this time. A resolution was made by Mr. Del Gaudio to the effect that architects submitting proposals or practicing in territories other than their own, in New York State shall follow the recommended schedule of fees established by the Chapter or Society in whose territory the project may be located. Seconded by Mr. Wolfe. Carried."

BUILDING OUTLOOK FOR 1953

The dollar volume of construction in 1953 "practically equal" to that of booming 1952 is foreseen by F. W. Dodge Corporation in its annual advance estimates published late each year in Architectural Record.

The advance estimates are prepared by Thomas S. Holden, president, and Clyde Shute, manager of Dodge's statistical and research division. They apply to the 37 eastern states covered by Dodge construction news gatherers, and are accepted by the industry as a factual basis for 48-state construction indexes.

It is believed that by the end of the year the Dodge figures will have reached 16,008 millions of contracts awarded in all categories of construction, and the estimate is that the 1953 total will be 16,020 millions, a change of virtually zero.

"Within that framework, the following changes in dollar volume as between 1953 and 1952, are estimated: nonresidential, up eight per cent; residential building, down 11 per cent; total building, down two per cent; public works and utilities, up eight per cent. Dollar volume of private building and engineering contracts is expected to decrease seven per cent; public building and engineering contracts are expected to increase by 10 per cent.

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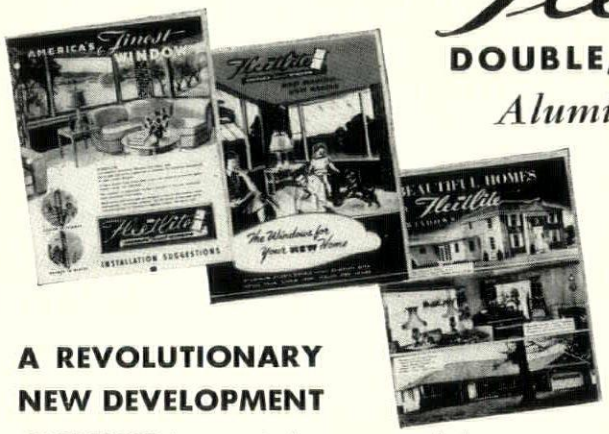

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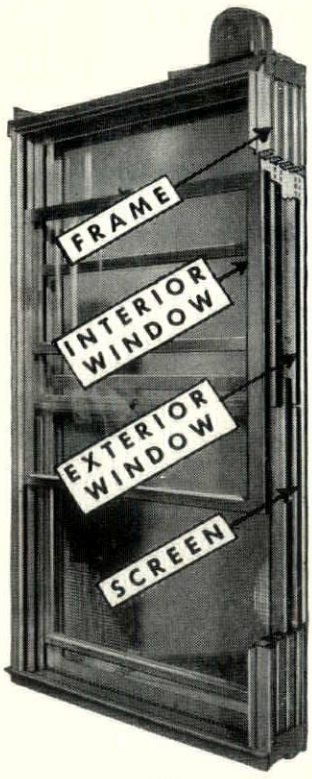

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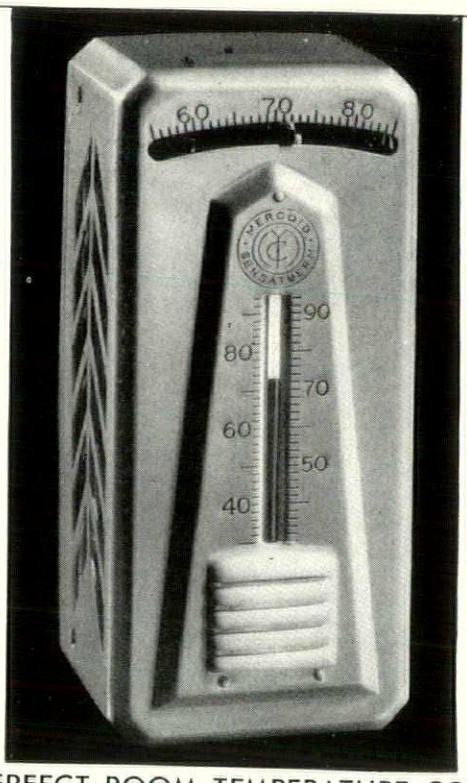

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DESIGN COMPETITION

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Most architectural competitions offer money or fame as prime incentives to the participants. Not so the Competition about to be announced by the Beaux-Arts Institute of Design. Rather the urge in this competition is educational, a test of the relative design results achieved by the various schools of thought and methods of instruction.

This competition permits both designers and schools of design to analyze and compare the relative qualities of their architectural approach as indications of the strength and weaknesses of their educational procedures.

So the prizes are tokens of the judgment of a group of eminently successful designers and critics in actual practice. The true import and significance of this Competition is that it presents a much needed medium for comparing each year the character and quality of the designs resulting from divergent and perhaps isolated teaching techniques. It is an opportunity for each school and each participant to learn what the other schools and other designers are achieving.

The details of the competition and the methods of its publication and exhibition are incorporated in a more detailed announcement which will be issued about February 1, 1953. Copies of the Program may be obtained through the B.A.I.D., 115 East 40th Street, New York 16, N. Y.

Program stating the complete details of the Competition, the design and its requirements will be issued to all participants on March 1, 1953.

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SEARCH FOR CHAIRS

The American Institute of Architects is looking for six chairs.

Somewhere in the United States it hopes to find the mates to two Regency armchairs. They formed part of an original set of dining chairs made for Col. John Tayloe, Virginia plantation owner and builder of The Octagon, a historic house of the Federal period in Washington. The Institute has made its headquarters there for more than fifty years, but only recently began to restore and furnish the old house with original pieces.

The chairs graced the dining room of the Washington residence for its first half-century, but were disposed of by Mrs. John Tayloe in 1855 when the family home was sold. No member of the family got more than one of the gracefully shaped maple chairs with cane seats.

Anyone else might think this a hopeless needle-in-the-haystack proposition but the architects have had experiences which encourage them in their search. For one thing, they have already found two of the chairs.

One came from Thornton Tayloe Perry in memory of his sister, Mrs. J. Arthur Evans. The other chair was given to the Institute recently by Miss Sophie Snyder, whose grandmother was Sophie Tayloe, a member of the original family which built and occupied The Octagon.

The architects also count themselves lucky in having recovered the handsome circular table upon which President James Madison signed the Treaty of Ghent, ending the war of 1812 and inaugurating the traditional friendship between the United States and Great Britain. Found in San Francisco, and presented by California architects, the table is displayed at The Octagon, where Madison lived after the White House had been burned by the British in 1814.

An Institute Committee headed by Harry Barrett, a Washington architect, is formulating a program to refurnish its historic house with as many original pieces as possible. The building has been open to the public since 1950.

LA CIUDAD UNIVERSITARIA

(Continued from Page 15.)

buildings (all alike and arranged beautifully with separating and joining landscape), the faculty feels they will be able to teach Architecture better to groups of 50 students rather than having all 800 students in one building.

It must be remembered that the building and landscaping are not yet complete and a proper judgment cannot be made. Still to be constructed is a students club or Student union, dormitories, faculty residences and in the Civic center (off the campus because of Mexican laws) a church which in sketch form promises to be a gem. May I suggest to readers who are interested in seeing a complete review of "La Ciudad Universitaria" that the best illustration (with Spanish text) I have seen is the Mexican magazine "Arquitectura" Issue No. 39 and may be purchased for $2.50 at the following address:

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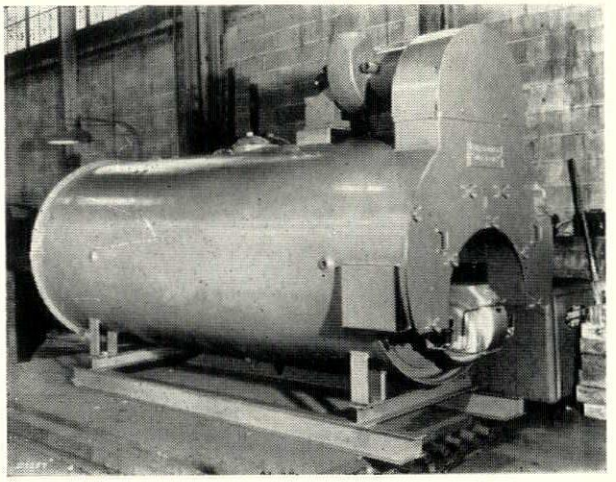

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PROFESSIONAL SOLIDARITY

(Continued from Page 10.)

Because the completely understanding client is rare, it has sometimes been said that it takes a good client to make a good architect, and it has also been said that the greatest difficulty that a good architect has is to find a client who is good enough for him.

III

Specialized Knowledge

While the A.I.A. has done much through its activities to improve the working equipment of the average architect, it has done comparatively little to cement its members into a well-coordinated service organization in which the public can have confidence. The public has not been made to realize the wealth of experience and the diversity of specialized knowledge that exists within the profession. It has not been made clear that the A.I.A. member who undertakes a design project has the specialized knowledge of his professional brothers on call. The A.I.A. has never been given the mandate to inform prospective clients of these collective resources with which the profession can reinforce its individual members.

It is a part of the task of the A.I.A. to help to develop good clients for its architect members. This means understanding clients. Understanding can't be created by fiat. It has to be developed step by step. The mistake that appears to have been made is, not to build upon those points in which the client is already interested and in regard to which he feels a need for assistance. The average client is looking for a specialist and ready to seize upon the service which a specialist can give, whether he is an architect or not. That is the reason why architects so frequently find their prospective clients committed to the guidance of a specialist who is not an architect, and why clients turn belatedly to the architect to hurry out some "blue prints" so that a building permit may be obtained or a construction contract signed.

In contrast, most architects seem to view with alarm developments which appear to depart from accepted current procedure. Like other professional men, architects are slow to realize that civilization tends to grow more complicated all the time and that changing needs will ruthlessly by-pass a profession that is slow to adapt its procedure to the needs of the day. It does little good to cry out against new types of service organizations that come into the field. The wise way to deal with the threat of undeserved competition would be to look behind the need and try to find new ways for rendering superior service, including the assurance that the client can receive through the organized profession all the specialized advice that he needs. Unfortunately, however, the membership has chosen to expend its energies and the energies of its staff in attacks such as that launched upon the American Hospital Association at the Miami Convention. This hostile attitude toward supposed rivals has broadened into spasmodic attacks not only upon hospital consultants, but upon school consultants as well; objections to YMCA and church consultants; scorn for that group which once called themselves "efficiency engineers"; alarm concerning the rise of the "package" type of services offered by large construction firms; and finally, loud protest against governmental design bureaus. The over-sized architect's office looms up as a strange response to the gigantic governmental drafting room.

(Part Four—Group Participation Among Architects To be continued in the March-April issue)

DOOR DESIGN COMPETITION

A national architectural design competition for an interior panel door design, with $7,600.00 in awards, and possible purchase of those designs suitable for mass production, has been announced by Ponderosa Pine Woodwork.

Approved by the Committee on Architectural Competitions of the American Institute of Architects, the competition closes with a mailing date of Monday, April 27, 1953. It bears the title "Ponderosa Pine Panel Door Design Competition."

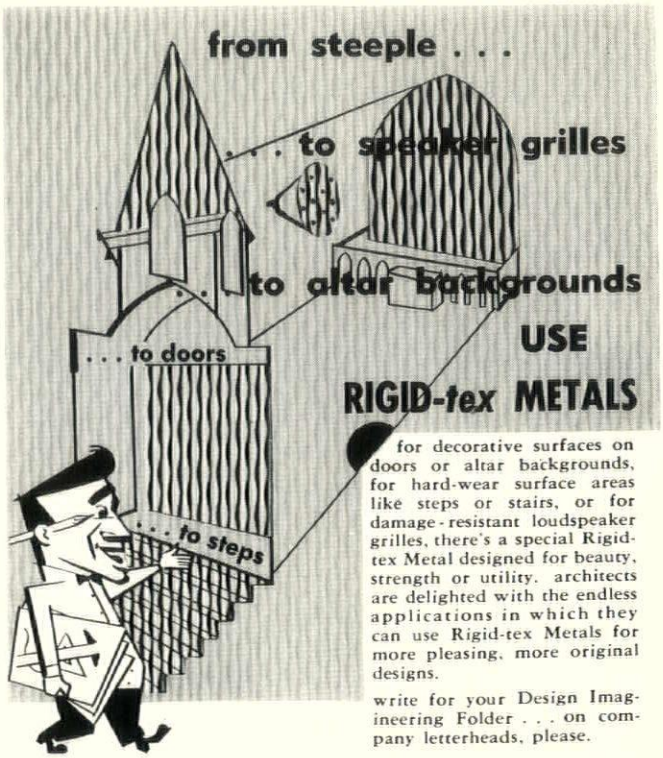
Prizes are listed as follows: First, $2,500.00; Second, $1,500.00; Third, $1,000.00; eight Honorable Mentions, $200.00 each; Student Prize $500.00; School Prize, $500.00.

John Kewell, A.I.A. is Professional Adviser. The Jury of Award consists of: John Rex, A.I.A., Los Angeles; Henry L. Wright, A.I.A., Los Angeles; A. J. Del Bianco, architect, Chicago; Hunt Lewis, industrial designer, Pasadena; A. R. Tipton, chairman, Door Committee, Ponderosa Pine Woodwork.

L. J. Carr, vice president, Forest Products Research Society; and Ivan Ramsey, general sales manager, Curtis Companies, will act as non-voting technical advisers.

The competition closes April 27, 1953. Judging will take place in Los Angeles. Winners will be notified about May 25th, and announcements sent to the press shortly thereafter.

The competition Program which includes all mandatory requirements for entering is available by writing to: Competition Headquarters, Ponderosa Pine Woodwork, 2907 W. Pico Blvd., Los Angeles 6, California.



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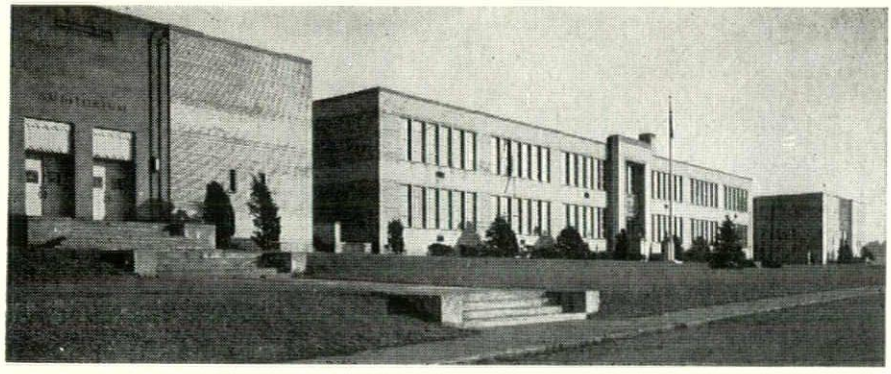

This is Penn Township High School, Claridge, Pa., where school lunches for 1150 students are prepared and served daily from this small but abundantly sufficient gas kitchen. Gas equipment consists of 3-deck oven, open-top range and water heater for dish-washing and sterilizing. Precise meal scheduling requires perfect timing in food preparation—and that's where Gas appliances are so dependable—so versatile—so speedy and efficient.

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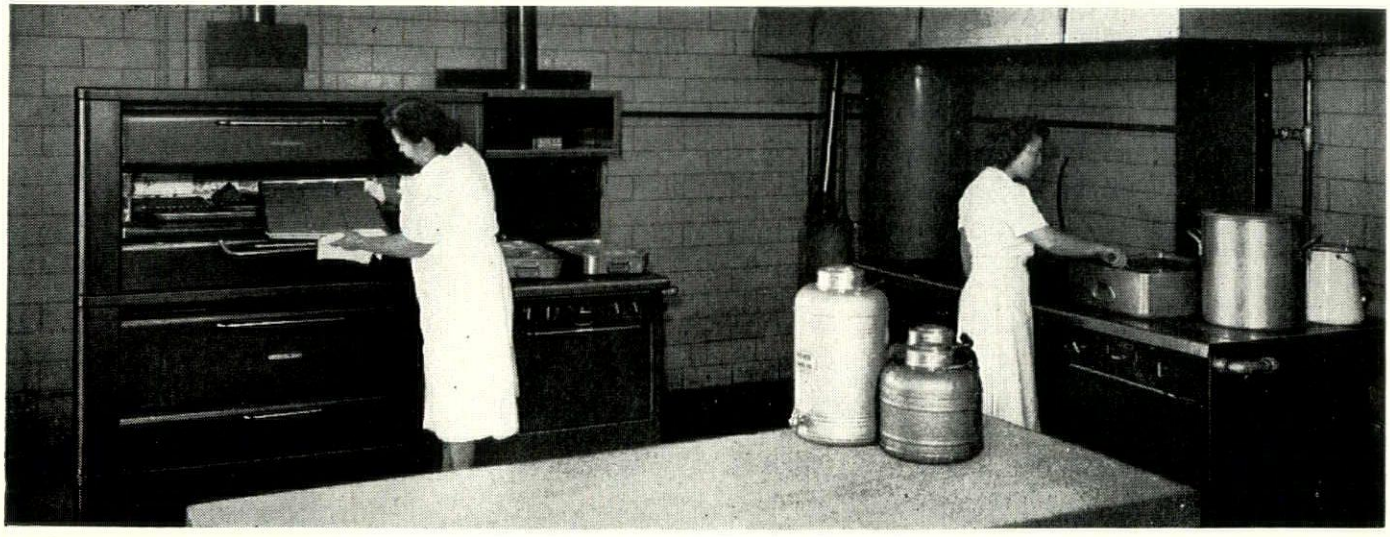

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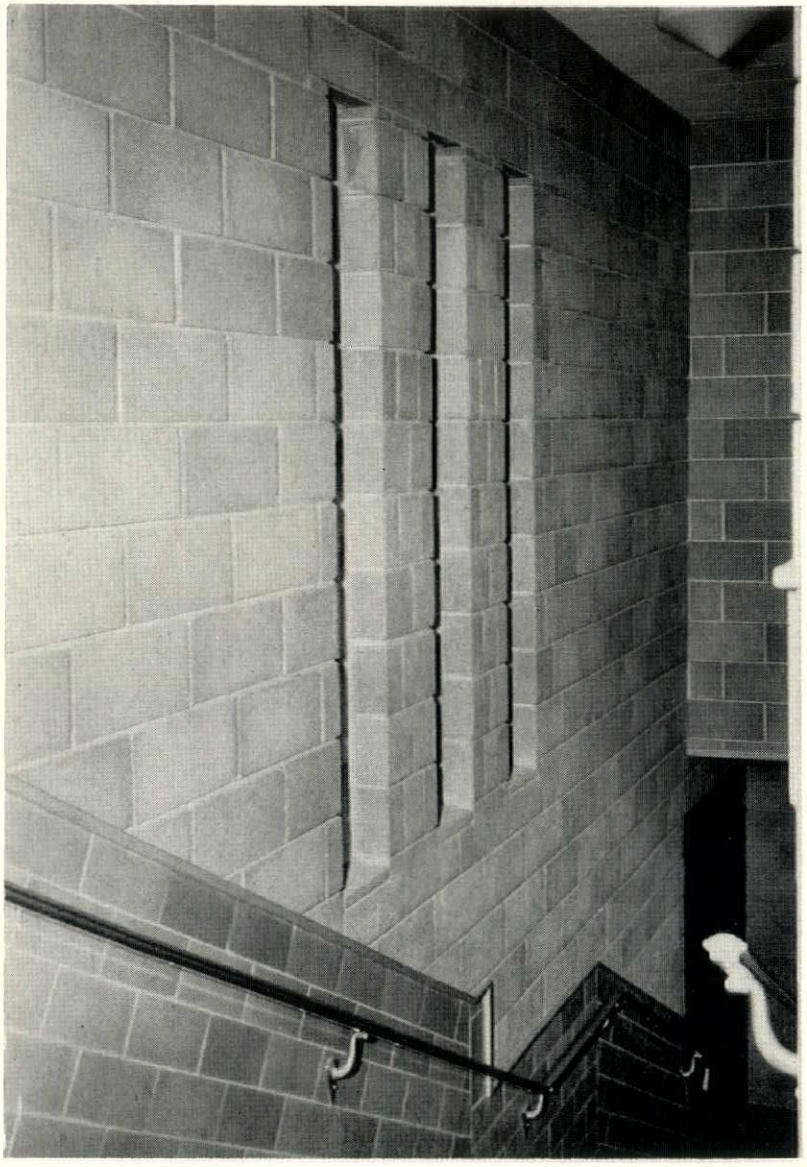
For complete information about the many advantages of Lightweight Concrete Masonry Units, consult any of the members of the New York State Concrete Masonry Association listed below.



Notre Dame School, Welland, Ontario. Architect: A. B. Scott, Welland, Ontario. Contractor: Joe Grassie, Jr., Port Colborne, Ontario. Colored Lightweight Celocrete Masonry Units supplied by Thorold Concrete Block Co., Ltd., Thorold, Ontario.

Albany, N. Y.
Albany Block & Supply Co., Inc.
Ramloc Stone Co., Inc.
Alfred, N. Y.
Southern Tier Concrete Products Co.
Auburn, N. Y.
Auburn Cement Products Co., Inc.
Bedford Hills, N. Y.
Bedford Hills Concrete Products Corp.
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Bowen Building Block & Supply Co.
Dinaburg Block Co., Inc.
Brooklyn, N. Y.
Nailable Cinder Block Corp.
Picone Bros.
Buffalo, N. Y.
Anchor Concrete Products, Inc.
Elmira, N. Y.
Elmira Building Units, Inc.
Latta Brook Corp.
Forest Hills, N. Y.
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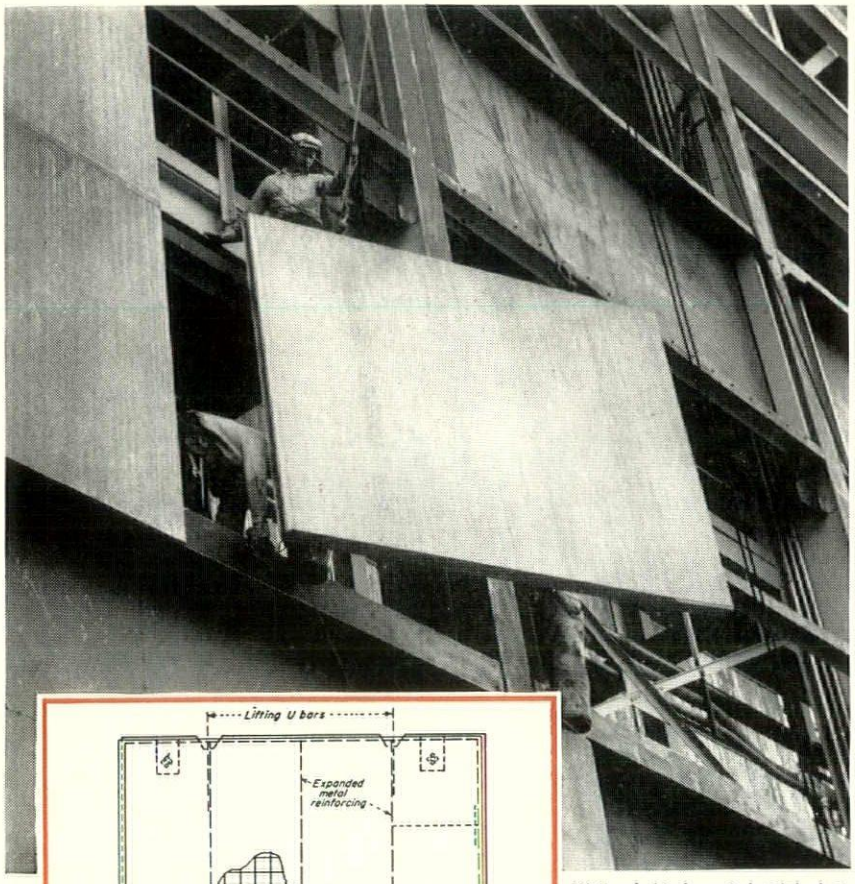
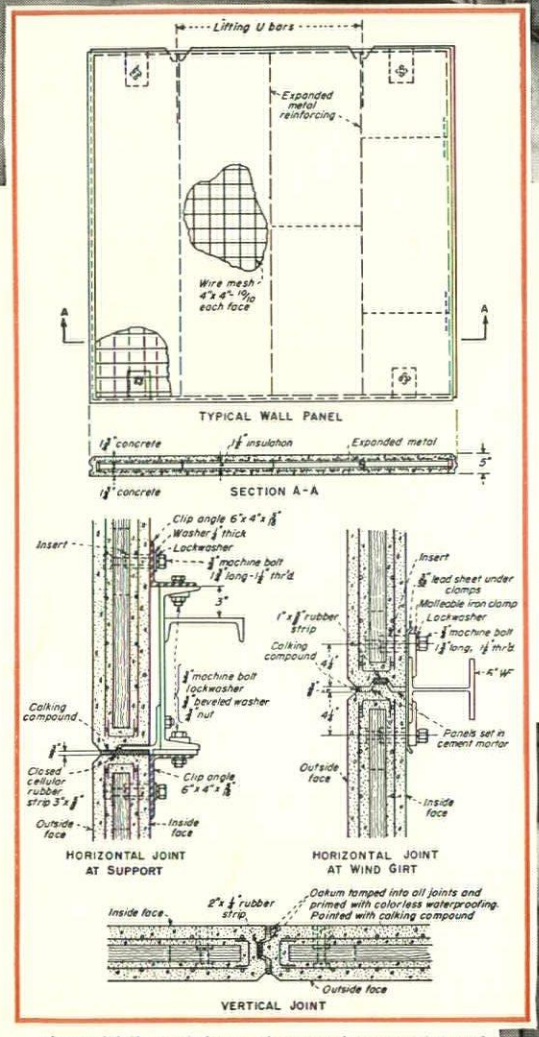


Walls of this huge industrial plant were erected at the rate of five 8' x 10' panels an hour, at a completed wall cost of approximately $2.25 to $2.50 per sq. ft. Cost varies slightly depending on shipping distance from plants, standardization in panel sizes, etc.



Above: Wall panel details show panel construction and method of joining slabs. Courtesy of Ford, Bacon & Davis, Inc.

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